



GREECE & THE ÆGEAN

GREECE AND THE ÆGEAN

By

ERNEST A. GARDNER

LITT D. (CAME.)

EMERITUS PROFESSOR OF ARCHAEOLOGY IN THE
UNIVERSITY OF LONDON

WITH A PREFACE BY
SIR RENNELL RODD G.C.B.

AND A CHAPTER ON CONSTANTINOPLE
BY

S. CASSON M.A.

FELLOW OF NEW COLLEGE OXFORD

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TO
SIR HENRY S. LUNN

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PREFACE

SINCE Dr Gardner and I first knew Greece more than forty years ago, when its outlook was rather East than West, when posts arrived but twice a week, when Athenians taking ship for Brindisi, Trieste, or Marseilles still spoke of going to Europe, there has been a great change in the country, which outside the capital retains a good deal of its old-world charm of isolation. The frontier has been pushed back on the mainland and across the Ægean, and the advent of refugees from Asia Minor has increased the old population by nearly a third. Travellers in those days were comparatively rare; much time was consumed on the outward and homeward journey; railway communications were restricted to the line along the Gulf of Corinth from Patras to Athens, with a later extension to Nauplia, and the Thessalian line, with its terminus at Volo; there were hardly any roads, and exploration of the country could only be accomplished on horseback, with pack-mules to carry camp equipment. A journey through Northern Greece was something of an adventure, and many weeks were needed to become familiar with the "many-sprinkled isles," where it was no easy matter to find possible quarters.

To-day the land, or rather its people, has lost something of the picturesqueness of old days, when the shepherds of Arcadia and many of the countryfolk wore the white Albanian kilt, and even the costume of the Cretans, the baggy blue ankle-breeches, with the crimson girdle binding a whole armoury of weapons to the waist,

GREECE AND THE ÆGEAN

is more rarely seen. The home-woven, embroidered dresses of the women, following the fashion peculiar to the various provinces, are being replaced by the cheap fabrics of industrial Europe. But the wearers have not lost the stately carriage of those who carry on their heads the heavy water-jars from the village fountain, and the visitor will still find a hospitable welcome from a country-folk unspoiled by urban contacts. Though much is taken much remains, and those who are fortunate enough to realize the dream of a journey to Greece will bring back with them delightful memories of a land where nature in her loveliest expression and human achievement have combined to make an irresistible appeal.

This world of immortal tradition and incomparable beauty has now become relatively easy to reach, and communications with the more important sites have vastly improved. The number of visitors increases year by year. Such a volume, therefore, as long residence in Greece and his own profound scholarship have enabled Dr Gardner to compile will fill a long-felt want in interpreting the spirit of classical Greece without rendering it necessary to carry thither a library of reference to supplement the summary guide-book. I, at any rate, know of no existing volume which contains in a portable form so much information indispensable to the studious traveller.

RENNELL RODD

AUTHOR'S PREFACE

It is hoped that those who have visited or are visiting Greece may find the present volume of use, to prepare them for what they are to see, to assist them to appreciate and understand what they are seeing, or to recall to their memory what they have seen. And for all these purposes help may be found in the illustrations that supplement the text. The book is not a guide-book in the narrower sense—that is to say, it does not give practical information as to means of travel and accommodation, except in the most general manner. It is the outcome of many journeys in Greece, both independent and in company with smaller or larger parties, and its object is to help others to acquire the atmosphere and spirit in which a visit to Greece can most readily be enjoyed.

My wife has selected the illustrations, many of them from her own photographs, and has also prepared the Index. The water-colour by the late Mr G. Grahame, reproduced as the frontispiece, was painted before the recent restoration of the Propylæa.

It is almost inevitable that some errors or inaccuracies should find their way into a book of this kind, especially since conditions are constantly changing. Both author and publishers would welcome any corrections that may be sent.

E. A. G.

CONTENTS

CHAPTER	PAGE
<p>I. THE APPROACH TO ATHENS</p> <p style="padding-left: 2em;">Introductory, <i>p.</i> 13. The approach to Athens, <i>p.</i> 13.</p>	<p>13</p>
<p>II. THE INTEREST OF GREECE</p> <p style="padding-left: 2em;">History and antiquities, <i>p.</i> 20.</p>	<p>20</p>
<p>III. TRAVEL IN GREECE</p>	<p>30</p>
<p>IV. THE GREEK PEOPLE—THEIR LANGUAGE, RELIGION, AND EDUCATION</p> <p style="padding-left: 2em;">Language, <i>p.</i> 38. Religion, <i>p.</i> 43. Education, <i>p.</i> 44.</p>	<p>38</p>
<p>V. ATHENS</p> <p style="padding-left: 2em;">Position and topography, <i>p.</i> 46. The Acropolis, <i>p.</i> 47. The Parthenon, <i>p.</i> 51. The Propylæa, <i>p.</i> 55. The Erechtheum, <i>p.</i> 56. The Acropolis Museum, <i>p.</i> 58. The lower city, <i>p.</i> 61. The theatres, <i>p.</i> 63. The Theseum, <i>p.</i> 66. The Olympieum, <i>p.</i> 67. The Stadium, <i>p.</i> 68. Mediæval and modern buildings, <i>p.</i> 71.</p>	<p>46</p>
<p>VI. THE NATIONAL MUSEUM</p> <p style="padding-left: 2em;">The Mycenæan collection, <i>p.</i> 73. Sculpture, <i>p.</i> 75. Grave reliefs, <i>p.</i> 79. Bronzes, <i>p.</i> 80. Vases, <i>p.</i> 82.</p>	<p>73</p>
<p>VII. THE ENVIRONS OF ATHENS</p> <p style="padding-left: 2em;">The Piræus, <i>p.</i> 85. Daphni and Eleusis, <i>p.</i> 88. Laurium and Sunium, <i>p.</i> 95. Hymettus and Pentelicus, <i>p.</i> 97. Marathon, <i>p.</i> 98. Ægina, <i>p.</i> 101.</p>	<p>85</p>
<p>VIII. MID-GREECE</p> <p style="padding-left: 2em;">Chalcis, <i>p.</i> 104. Eretria, <i>p.</i> 105. Bœotia, <i>p.</i> 106. Orchomenos, <i>p.</i> 107. Livadia, <i>p.</i> 108. Monastery of Stiris, <i>p.</i> 109.</p>	<p>104</p>
<p>IX. DELPHI</p> <p style="padding-left: 2em;">The oracle, <i>p.</i> 112. The Precinct of Apollo, <i>p.</i> 114. The theatre, <i>p.</i> 120. The stadium, <i>p.</i> 120. The museum, <i>p.</i> 120.</p>	<p>111</p>

GREECE AND THE ÆGEAN

CHAPTER	PAGE
X. NORTHERN GREECE	128
Naupactus, <i>p.</i> 128. Missolonghi, <i>p.</i> 120. Thermopylæ, <i>p.</i> 129. Meteora, <i>p.</i> 130. Vale of Tempe, <i>p.</i> 131. Salonika, <i>p.</i> 132. Mount Athos, <i>p.</i> 133.	
XI. THE NORTHERN PELOPONNESE	136
Megara, <i>p.</i> 136. Corinth, <i>p.</i> 137. Nauplia, <i>p.</i> 140. Argos, <i>p.</i> 141. The Heræum of Argos, <i>p.</i> 142. Mycenæ, <i>p.</i> 142. Tiryns, <i>p.</i> 147. Epidaurus, <i>p.</i> 149. Northern Arcadia, <i>p.</i> 151. Megaspelaion, <i>p.</i> 152.	
XII. OLYMPIA	153
The Altis, <i>p.</i> 154. The temple of Zeus, <i>p.</i> 154. The Heræum, <i>p.</i> 157. The Terrace of the Treasuries, <i>p.</i> 158. The stadium, <i>p.</i> 160. The museum, <i>p.</i> 163.	
XIII. THE CENTRAL AND SOUTHERN PELOPONNESE	168
Tegea and Mantinea, <i>p.</i> 168. Megalopolis, <i>p.</i> 168. Bassæ, <i>p.</i> 169. Sparta, <i>p.</i> 169. Mistra, <i>p.</i> 170. Pylos (Navarino), <i>p.</i> 170. Kalamata, <i>p.</i> 172. The Maina, <i>p.</i> 172. Monemvasia, <i>p.</i> 173.	
XIV. THE ISLANDS	175
The Ionian Islands, <i>p.</i> 175. Corfu, <i>p.</i> 176. Ithaca, <i>p.</i> 178. The Cyclades, <i>p.</i> 180. Delos, <i>p.</i> 182. Syra, <i>p.</i> 186. Tenos, <i>p.</i> 186. Paros and Naxos, <i>p.</i> 187. Melos, <i>p.</i> 189. Thera (Santorin), <i>p.</i> 190. Crete, <i>p.</i> 191. Cnossus, <i>p.</i> 194. Phæstos, <i>p.</i> 198. The museum at Candia, <i>p.</i> 198. The Northern Sporades, <i>p.</i> 199. Scyros, <i>p.</i> 199.	
XV. THE COAST OF ASIA MINOR	201
Troy, <i>p.</i> 201. Pergamon, <i>p.</i> 206. Ephesus, <i>p.</i> 207. Priene, <i>p.</i> 208. Miletus and Branchidæ, <i>p.</i> 209. Halicarnassus, <i>p.</i> 209. Cnidus, <i>p.</i> 210. Samos, <i>p.</i> 211. The Dodecanese, <i>p.</i> 211. Cos, <i>p.</i> 212. Patmos, <i>p.</i> 212. Rhodes, <i>p.</i> 212. Lindos, <i>p.</i> 213.	
XVI. CONSTANTINOPLE	215
Geographical, <i>p.</i> 215. Historical, <i>p.</i> 218. Topographical, <i>p.</i> 221. The walls, <i>p.</i> 221. The Golden Gate, <i>p.</i> 223. The churches, <i>p.</i> 225. Public buildings, <i>p.</i> 233. Private houses, <i>p.</i> 238. The Turkish city, <i>p.</i> 239.	
SELECT BIBLIOGRAPHY	245
INDEX	247

ILLUSTRATIONS

	PAGE
ATHENS: THE PROPYLÆA	<i>Frontispiece</i>
ATHENS: THE ACROPOLIS, WITH THE THESEUM IN THE FOREGROUND	48
ATHENS: THE ERECHTHEUM	49
ATHENS: TEMPLE OF ZEUS OLYMPIOS	64
ATHENS: THE LITTLE CATHEDRAL	65
ATHENS: CONSTITUTION SQUARE	96
THE TEMPLE AT SUNIUM	97
VIEW FROM DELPHI	112
DELPHI: THE CASTALIAN GORGE	113
DELPHI: THE TEMPLE OF APOLLO	118
THE VALE OF TEMPE	119
MOUNT ATHOS: THE MONASTERY OF DOCHIAREION	122
CORINTH: THE TEMPLE AND ACRO-CORINTH	123
NAUPLIA	130
THE THEATRE AT EPIDAUROS	131
MYCENÆ: THE LION GATE	142
MYCENÆ: THE GRAVE CIRCLE	143
OLYMPIA: THE PALÆSTRA	160
ARCADIA: THE RAILWAY	161
MEGALOPOLIS: THE THEATRE AND THERSILION	166
SPARTA, WITH MOUNT TAYGETUS	167
MISTRA: THE CHURCH OF PANTANASSA	170
MISTRA: THE CHURCH OF PANTANASSA	171
CORFU: THE CITADEL	176

GREECE AND THE ÆGEAN

	PAGE
TENOS	177
TENOS: FESTIVAL OF THE ANNUNCIATION	192
CNOSOS: STORE JARS	193
A STREET IN RHODES	208
CONSTANTINOPLE: THE GOLDEN HORN	209
ROUMELI HISSAR	226
CONSTANTINOPLE: THE LAND-WALLS	227
CONSTANTINOPLE: THE GOLDEN GATE	238
FETIYEH DJAMI: CHURCH OF ST MARY PAMMA- KARISTOS	239

MAPS AND PLANS

ATHENS	52
OLYMPIA	155
CONSTANTINOPLE	217
GREECE	246

GREECE & THE ÆGEAN

CHAPTER I

THE APPROACH TO ATHENS

It is peculiarly fitting, though no longer necessary, that those who make their pilgrimage to the sites and surroundings among which Hellenic influence took its rise should approach them first by sea. It is true that Greece is now connected with the European railway system by way of Belgrade and Salonika. But a long and tiring railway journey is not the best preparation for a visit to Greece. It is from the sea that the traveller should, if possible, obtain his first view of the country, and it is from the sea that the beauty of her outline and colouring can best be appreciated. If the traveller's point of departure be Italy, or, better still, the old outpost of Greek colonization at Marseilles, the days of Mediterranean passage offer him an opportunity for rest and preparation before he enters on the new world of Hellenic associations. There is a Greek saying: "When you have rounded Malea forget the way home." And for him who has passed Cape Malea it remains a landmark in his life as well as in his voyage. Since morning, perhaps, he has been within sight of the Peloponnese, he has strained his eyes in vain to make out the Pylos of Homer and Thucydides, the Navarino of later and hardly less stirring associations. He has seen the rounded summit of Ithome standing out in the middle of the plain; the deep bays of Messenia and Laconia, the grand snowy ridge of Taygetus between them. But he still seems to see

GREECE AND THE ÆGEAN

Greece from the outside only, until, on rounding Malea, he feels himself at last in the waters of the Ægean; and as the ship's course is set for the Piræus he knows that he is nearing his goal.

From Malea to Hydra the Hellenic associations are still vague and general in their character. The eastern coast of Laconia has but little historical interest connected with ancient times; and the chief modern and mediæval town, Monemvasia, is too far off to be clearly distinguished. The distant hills of the Peloponnese are, indeed, always in sight; but the only land that is passed near enough to be seen in any detail is the little island of Kaimeni—a mere barren rock, of which even the ancient name is unknown. Yet, set in that luminous air and in that sapphire or opal sea, it owes the charm, which no Ægean isle can miss, to the simplicity of its form and the exquisite quality of an outline that has nothing hard or abrupt about its clearness.

The Argolic Gulf extends too far away for us to be able to make out its shape or its characteristic landmarks. The end of the Argolis itself is shut off from view as we approach it by the islands of Spezzia and Hydra, famous for their deeds in the War of Independence, and little known to classical history. Even these more modern associations are shut off from us for the present: Hydra faces inward, towards the channel that separates it from the Argolis; and the barren and inaccessible cliffs of its outer side serve only as the boundary round which we pass into the sacred waters of the Saronic Gulf. It is not until we have passed this landmark that the vague consciousness of Hellenic surroundings gives way to a more definite recognition of the places that have so long been familiar in name that they join the enduring charm of old

THE APPROACH TO ATHENS

friendships to the more transient fascination of new acquaintance. Here too, perhaps more than anywhere else, one can realize within how small a territorial compass the interest of ancient Greece is concentrated. On our right the long promontory of Attica stretches away to Cape Colonna, with its temple of Poseidon, too far off to distinguish on our present course. Had our route been by Syra or Constantinople, we could better have appreciated the prayer of the Salaminian sailors after their long exile at Troy:

O to be wafted where the wooded sea-cape stands upon the
laving sea,
O to pass beneath Sunium's level summit, that so we might
greet sacred Athens! ¹

Pausanias preserves for us a relic of the same feeling when he tells of the spear and crest of the colossal bronze Athena on the Acropolis, which were visible from the sea to those approaching from Sunium. Doubtless they were the first landmarks that clearly indicated the position of Athens to ships upon that course, as they coasted up the shore. But as we approach from the south the whole Attic plain lies open before us, its details gradually becoming clearer. In the meantime the Saronic Gulf itself claims our attention.

In the midst of the gulf lies Ægina; the nearest part, as we approach from Hydra, is the high peak of Mount Panhellenius, now St Elias, or simply "the Mountain" (Oros). Away on the low spit to the left is the site of the ancient and also the modern town of Ægina, its white houses shining in the sun. As we near the island we can distinguish, on the low, wooded ridge to the right, the columns of the temple of Aphaia that commands the gulf,

¹ Sophocles' *Ajax*, lines 1219-22 (Jebb's translation).

GREECE AND THE ÆGEAN

and is placed, like Sunium, at one of the basal angles of the great triangle that has the Parthenon at its apex. Looking up the channel that separates Ægina from the Argolis, we see on our left, close to the mainland, the island of Calauria (Poros), the early centre where all the neighbouring cities of the coast met in the common worship of Poseidon, and whence Demosthenes had his last view of Athens. Behind Calauria stands out the rugged outline of the volcanic peninsula of Methana. When we can see right up to the head of the gulf we can make out the Acro-Corinth dominating its isthmus, which in old days served alike to divide and to connect the eastern and western seas. Above it, as we proceed, Cyllene on the south and Parnassus on the north remind us that the chosen haunts of Hermes and Apollo are near, and bring home to us the conciseness of Greek scenery and associations.

But as we advance Salamis on our left and the low hill of the Piræus in front are becoming clearer, and inland the Attic plain can now be distinguished, with the great mass of Hymettus on the right and the clear-cut pediment of Pentelicus closing it in at the further end. In the midst the most conspicuous object is the high, conical hill of Lycabettus, crowned with the brilliant white walls of the Chapel of St George. This extraordinary conspicuousness of Lycabettus always comes as a surprise to the visitor to Athens, especially if he is steeped in classical literature. It seems almost incredible that so prominent a landmark should have left such scanty traces in classical references or descriptions. Below it, however, one can soon distinguish the columns of the Parthenon, though the commanding position of the Acropolis is obscured from this point of view by the nearer ridge of the Museum Hill, which cannot be distinguished from it.

THE APPROACH TO ATHENS

The lighthouse that guides ships to the entrance of the Piræus is situated on the island of Psyttaleia, famous for its associations with the battle of Salamis, when the flower of the Persian army was landed there, to be attacked and slain by Aristides after the astounding issue of the battle. Behind the little barren island stretches out from Salamis the long, low neck of the Cynosura, narrowing the entrance of the strait. Beyond it, just before we enter the Piræus, we can see deep into the Bay of Salamis. At its further end is the chief naval arsenal of modern Greece, and a little nearer is the station for ships undergoing a short quarantine. The anchorage is seldom quite untenanted; and in winter it is a favourite resort for foreign fleets if, as is often the case with the British, there is not room for them in the Piræus itself, and the season makes the open roadstead of Phaleron too much exposed to the prevailing winds. It is not possible, however, to make out very much of the conformation of the bay from the deck of a steamer, and, although we are on the waters which may even have borne the outskirts of the fight, it is better to reserve a more detailed study of the battle until we can survey its field from a better point of vantage.

Salamis gives us the last and perhaps the most thrilling associations before we enter the harbour of the Piræus; though perhaps we may look back once more to Ægina. As we think of the men who, fighting side by side with the Athenians, won the prize for valour at Salamis, and who, but a few years later, were ousted from their island, as "the eyesore of the Piræus," by their former comrades, we have before us, as in an epitome of Greek history, alike the weakness and the strength, the warnings and the examples, that we can nowhere else find so clear and so impressive.

GREECE AND THE ÆGEAN

The traveller may also reach the Piræus by the Gulf of Corinth and the Corinth Canal, or he may land at Patras, and proceed to Athens by railway. Although he loses more than he gains by choosing this route, there are some compensating advantages. Homeric associations will be called up by Corfu, the traditional Phæacia of the *Odyssey*, and its rich vegetation and beauty of scenery are still not unworthy of the gardens of Alcinous, while the reminiscences and the often dilapidated traces of English occupation recall an interesting episode in the history of the Ionian Islands, and the act of real generosity by which they were united to the kingdom of Greece. Later on Ithaca and Cephalonia renew even more vividly the surroundings of the *Odyssey*—that is, if they can be seen, for the steamer usually passes them at night, and reaches Patras at daybreak.

The Corinthian Gulf, as seen from the railway that runs along its southern coast, or, better still, from a ship, is hardly, if at all, inferior to the Saronic in mythical and historical interest. There is Naupactus, with its treble associations, as the starting-point of the Dorian invaders of the Peloponnese, as the scene of Phormio's brilliant victories in the Peloponnesian War, and, under its mediæval name of Lepanto, as a name worthy to be placed beside Salamis itself in the great and continuous fight between the West and the East, between civilization and barbarism. Further on Parnassus and Helicon dominate the gulf. Sicyon and Corinth have little to show beyond the "shadow of a mighty name." But after passing the isthmus the route along the Scironian rocks is that of Theseus as he returned to claim his heritage in Athens. Megara and Eleusis are full enough of memories, both historical and religious, to the classical scholar; and the

THE APPROACH TO ATHENS

Saronic Gulf, with Ægina set in its midst, has an aspect from the land above hardly less inspiring than the view from a ship upon its waters. But, from Eleusis to Athens, the line runs inland to skirt Ægaleus, and the platform of the railway station, with its yelling crowd, is the worst possible threshold to the city of Pallas. It is useless to advise the traveller to avoid the railway and keep to the old methods of riding or driving. Considerations of convenience and expedition will not be denied; and the approach by sea is the only way that combines the comfort and resources of modern travel with a fitting and harmonious entry into the sacred soil of Greece.

It is probable, however, that some travellers, either from distrust of the sea or from a desire to save time in transit, will prefer the overland route. If so they will pass first through some of the Balkan States. One observant traveller said that when he passed through the capitals of some of them he felt as if he were in Asia; but when he had passed on to Greece he was back in Europe again. The railway enters Greek territory in the neighbourhood of Lake Doiran, which was one of the defensive lines held by the British troops during the Great War, and then passes from rough mountain country to the smoother and richer plains of Macedonia. The railway route between Salonika and Athens is described later. Most travellers, by whatever route they approach Greece, will probably find it convenient to make Athens their headquarters. Olympus, Tempe, Thessaly, Thermopylæ, and Bœotia are therefore reserved for the present.

Yet another means of transit can no longer be ignored. Athens is now one of the most important air-ports on the great line from west to east, and can be reached in about two days from England.

CHAPTER II

THE INTEREST OF GREECE

GREECE offers a unique charm and interest to the traveller and student, partly because of its history and associations and the remains of its unrivalled architecture, partly from the beauty and delicacy of outline and colour which distinguish its coasts and islands. Its geographical position, as the most easterly of Mediterranean lands, brought it early into relations, both friendly and hostile, with the powers of Western Asia, so that, on the one hand, it was the medium for conveying to the West the wisdom and the commerce of the East, while, on the other hand, it was set as the champion and defender of Europe against Asiatic invasion and domination. Various mythical raids are recorded by Herodotus as reciprocal between Europe and Asia; but he says the first considerable warlike expedition was that described by Homer as the Trojan War. This at least appears to have been the earliest occasion on which any considerable number of the Greek states united together against a common enemy. There followed a period of peaceful penetration, during which many Greek colonies were planted throughout the Mediterranean, and especially on the coasts of Asia Minor. With the approach of the Persian conqueror the independence not only of these cities but of the mainland and the islands of Greece was threatened. The Persian invasions were indeed driven back at Marathon, at Platæa, and at Salamis; but all through the fifth and early fourth centuries Persia remained a common enemy, against

THE INTEREST OF GREECE

whom, however, the Greeks never joined in a united policy. This was the most brilliant epoch of Greek history, and in it were produced those unrivalled works of literature and art which have commanded the admiration of all subsequent ages. The conquests of Alexander spread the culture and language of Greece throughout the civilized world; but the cities of Greece became less important compared with centres of new commerce and attainments, such as Alexandria, Antioch, and Pergamon. Athens, however, continued to keep its prestige for intellectual supremacy; and this was continued into the Roman period, though all political independence was lost, and Greece became merely a Roman province. With the transference of the seat of empire to Constantinople Greece came more intimately into touch with the Government. The adoption of Christianity as the established religion also had a great effect upon Greek buildings, especially temples converted into churches; and many fine churches were built in the Byzantine style, as exemplified above all by St Sophia at Constantinople.

A new element of population and a new system was introduced by the Franks, who came out to the East in the Crusades and established themselves as feudal princes in many districts of Greece, building castles and occupying estates such as they were accustomed to in their Western homes, though their churches—except in Cyprus—followed the Byzantine and not the Gothic type. This was the age of chivalry and romance, of Dukes of Athens and other Frankish princes; but the Greek people had little share in its activities, though they had a certain measure of political organization, especially in local affairs.

GREECE AND THE ÆGEAN

With the advent of the Turks Greece became a subordinate province, and Athens shrank into an insignificant town. Her land was mostly held by Turkish owners; the Greek people suffered under alien oppression, and had no political rights, while the iniquitous tax of children to be enlisted in the Janissaries drained away the best blood of the country. This was particularly the case with continental Greece. Some districts, such as the Maina in the Morea, Suli and Parga in Epirus, and Sphakia in Crete, never submitted to the Turkish yoke. There was also a kind of Christian militia, the *Armatoli*, who served under the Turkish authorities, and so learned the use of arms. Another important element was supplied by the *klefts*, or armed robbers of the mountainous districts, who had a fine tradition of independence and hatred of the Turks. Many of the islanders also possessed a certain degree of autonomy; they were bold sailors, and possessed a considerable number of small ships for the coasting trade. There were also many Greeks in the Turkish Empire and elsewhere outside Greece who held positions of importance, and these helped to keep alive, during many centuries of bondage, the traditions and aspirations of the Greek people. The Greek Church, too, had an influence which can hardly be exaggerated, and the Œcumenical Patriarch of Constantinople was recognized as head not only of the Greek community, but of all Christians under Turkish rule. All these considerations contributed, each in its degree, to the possibility of a national revival.

The history of modern Greece begins with the raising of the standard of freedom at Kalavryta on the Festival of the Annunciation (March 25, O.S.), 1821. Previous attempts had been made, but had been repressed. This

THE INTEREST OF GREECE

time, however, the conditions were more favourable; but, though the war was carried on with internecine violence on both sides, no decisive results were reached during the first five years, owing greatly to the internal jealousies of the guerrilla leaders and the consequent lack of co-ordination. But the heroic exploits of the Greeks both by land and sea and their persevering endurance during years of slaughter and destruction excited the sympathy of the peoples of Western Europe, already prepared by appeals such as those of Byron and Shelley. Church, Gordon, Hastings, Fabvier, and others actually joined them, and took a leading part in the war; and Byron, after helping them to raise a loan in England, went out to Missolonghi, where he died in 1824. In 1825 the Sultan, despairing of his power to crush the Greek revolt, made Mehemet Ali ruler of the Morea, and Ibrahim Pasha was sent with a disciplined force of Egyptians, trained under European officers, to conquer Greece. This for a time swept all before it; but the sympathy for the Greeks had spread from the peoples to the Governments of the great Powers, and attempts were made by negotiations to secure for the Greeks first autonomy under Turkish suzerainty, and then complete independence. Finally, in the battle of Navarino, the combined British, French, and Russian fleets destroyed the Turkish and Egyptian navies, and Ibrahim's troops had to withdraw from Greece. The independence of Greece was formally accepted by the Powers in 1830, though some time still elapsed before a stable Government was established. But the main object of the struggle was attained. As Finlay says:

The Greek Revolution was the result of the multifarious moral as well as political causes which enlarge a nation's intelligence and awaken its feelings. . . . The cause of the

GREECE AND THE ÆGEAN

Greek Revolution embraces the history of the national character, and forms a section of the records of humanity not to be circumscribed by a survey of contemporary political events.

Since the declaration of independence the history of Greece has been one of rapid, though not uninterrupted, progress. It was not to be expected that a people until then deprived of all political rights and experience should at once develop into a constitutional state. The appointment of a foreign prince seemed the best solution of the difficulty; but neither King Otho nor his Bavarian advisers were very successful in dealing with the political situation. Moreover, the new kingdom was unduly cramped in its boundaries—only the mainland, as far north as a line from the Gulf of Arta to the Gulf of Volo, and the Cyclades Islands were included; Crete and the large islands off the coast of Asia Minor, though mainly Greek in population, being left under the Turks, to be the cause of many later insurrections and massacres.

In 1862 King Otho, who had become increasingly unpopular, was forced to abdicate, and Prince George of Denmark was elected King of the Hellenes, under the guarantee of Britain, France, and Russia. At the same time Britain granted to Greece Corfu and the other Ionian Islands. The next acquisition of territory came when in 1881, after the Russo-Turkish War of 1878, Thessaly and the district of Arta, in Epirus, were added to Greece.

The long reign of King George was a time of steady and continuous progress, especially in the days of his great Prime Minister Tricoupis. Public works of all sorts, including roads and railways, were constructed, and the country enjoyed prosperity and quiet with but

THE INTEREST OF GREECE

few interruptions. The war with Turkey in 1897 was disastrous to Greece; but it led first to the autonomy of Crete in 1898, and then, in 1908, to its union with Greece; and also to the transfer to Greece of M. Venizelos, who has since then been the most prominent figure in Greek politics.

In the war of 1912-13 Greece was allied with Serbia, Bulgaria, and Montenegro. The result, for Greece, was the occupation of a great part of Macedonia, including Salonika, where the assassination of King George deprived Greece of its most experienced statesman. The quarrel between the allies over the spoils of the war led to a recovery of some territory by the Turks; but the Greeks retained Kavalla, and also the larger islands off the coast of Asia Minor—Lesbos, Chios, and Samos—which had been taken by the Greek fleet. The so-called Dodecanese, Rhodes and the adjacent islands, had been occupied by the Italians during the Italo-Turkish War of 1912—an event bitterly resented by the Greeks, who might otherwise have seized them owing to their command of the sea.

During the earlier part of the Great War Greece remained neutral, though Salonika was made the base of the allied forces in Macedonia. Later on, when M. Venizelos had come to Salonika, he made it the centre for the newer parts of Greece, Crete, Macedonia, and the larger islands; and an army recruited from these districts took an active and distinguished part in the final victory of the Allies in the Balkan peninsula. At the conclusion of the War it was hoped that the Turks might be entirely expelled from Europe, and also that those parts of Asia Minor in which the Greeks were most numerous might be freed from Turkish yoke. But after a too rash advance the Greek forces were driven back with heavy loss, and

GREECE AND THE ÆGEAN

Asia Minor and Eastern Thrace remained under the rule of the Turks.

The Turkish policy towards the Greeks of Asia Minor, who formed the most enterprising and prosperous part of the population, became one of literal extermination; and about one and a half millions were driven out of the country amid circumstances of the greatest hardship and cruelty.

The way in which the Greeks dealt with this situation is one of the most remarkable and admirable feats in their whole history. The total number of Greeks in Greek territory, even including the new provinces gained between 1913 and 1918, only amounted to about three and a half millions. Yet they welcomed all these refugees from Asia Minor and Thrace, provided them with food and shelter, and assisted them to set up again in Greece all their industries and occupations from which they had been driven away.

The increase in housing accommodation is conspicuous both in towns and in the country; and above all in Athens itself, which has spread in all directions over the surrounding plain and hills, and apparently doubled its area and population.

Meanwhile King Constantine, whose policy was neutrality throughout the War, was compelled to abdicate when Greece had thrown in her lot with the Allies. Two of his sons occupied the throne for a short period in succession, but in 1924 a democratic form of government was established, with Admiral Koundouriotis as President.

All these various periods have left characteristic traces in Greece. For the earlier periods there are the successive cities upon the site of the Homeric Troy, but extending

THE INTEREST OF GREECE

back far beyond the Trojan War, and the palaces that have been found in Crete at Cnossus and on many other sites, in Melos, and on the mainland of Greece at Mycenæ, Tiryns, and elsewhere. Buildings of the classical age either still standing or to be recognized in plan exist in many places, above all in Athens, Olympia, Delos, Delphi, and Epidaurus. In addition to those, there are temples still standing or partially standing at Bassæ, near Phigalia, in Ægina, Sunium, Corinth, and Nemea. Theatres are to be seen in many places, the best known and best preserved being those at Athens, at Epidaurus, Megalopolis, Corinth, Delos, Eretria, and Oropus. Towns and walls of fortification are also to be found on many sites.

The numerous works of sculpture that have been found upon Greek soil have for the most part been housed in the National Museum in Athens, and those from the Acropolis of Athens in the Acropolis Museum. In addition to these, special museums have been built to accommodate and to exhibit the sculpture found at Olympia and at Delphi. There are many other museums which contain local discoveries, such as those of Delos, Sparta, Argos, Corinth, and Eleusis.

There are remains of many buildings of Hellenistic and Roman times in Greece, many of them the gifts of Oriental kings or of Roman emperors; but they are for the most part more interesting as a record of the respect in which Greece was held than for any character of their own. Athens, above all, was frequently honoured in this way.

With the Byzantine period there is a complete change in the architecture, and numerous churches, large and small, came to be built throughout the land, mostly of the well-known Byzantine types, with domes and apses, constructed mainly of brick, often with alternating

GREECE AND THE ÆGEAN

courses of marble. Internally the finer examples were decorated with marble panelling and with mosaics or frescoes. The most beautiful churches on the mainland of old Greece are at Daphni, near Athens, and at the Monastery of St Luke at Stiris, near Delphi. On the Cyclades Islands there is the Church of the Hundred Gates in Paros; and many others are situated throughout the country. Salonika also is famous for its churches. That of St Demetrius was almost entirely destroyed in the great fire of 1917, but has been restored. The churches of St Sophia and St George happily escaped. A remarkable series of churches is to be seen at Mistra, near Sparta, which was a place of great importance during the Byzantine period. Some ancient temples were converted and adapted into churches, with the result that they were in the main preserved, though modified in many details. The most conspicuous of these were the Parthenon and the Theseum in Athens.

The period of Frankish domination has left traces in many castles built by the feudal barons, usually in strong and picturesque positions, often upon the sites of ancient fortifications. Athens is an example, with its Propylæa made into a palace for the Frankish Dukes of Athens and the tower built upon one wing. Many of those strong places had names that also became famous in Western Europe, such as Clarentza and Monemvasia (Malmsey).

There were also many posts fortified by Venice, and carrying the Lion of St Mark on their ramparts; for example, Nauplia (called Napoli di Levante), Candia and Canea in Crete, Chalcis, and Rhodes. Turkish times have left few traces, except in the case of repaired or rebuilt fortifications, and some churches changed into mosques, now mostly restored to their original purpose.

THE INTEREST OF GREECE

Since the establishment of the kingdom the Greeks have given great attention to the preservation of the monuments of ancient art and architecture. On the Acropolis at Athens almost everything of post-classical date has been removed. In the early days of King Otho a similar scheme was proposed by the German archæologist Ross for clearing away the narrow streets and insignificant buildings of the central portion of the modern town. But unfortunately this scheme was not carried out when it would have been comparatively easy, and if the ancient topography is to be recovered it will probably have to be undertaken now at far greater expense and with greater difficulty.

In most cases adequate care has been taken to preserve all remains of classical antiquity throughout Greece, though until recently less attention was given to the relics of the Byzantine Age. Since the establishment of Greek independence much has been done in the provision of public buildings, often by magnificent gifts from private individuals. In this way churches and schools have been provided in many towns and villages, and fine museums, to house the antiquities found on the spot, have been built at Olympia and Delphi. Athens, above all, has acquired many fine buildings, among them the National Museum, the University, the Academy, the National Library, and the Gennadeion, built to house the library presented to the nation by M. Gennadios. These are all in the classical Greek style, which is appropriate here in the surroundings for which it was originally designed; and the abundance of white marble has provided ample material. As a result modern Athens is one of the finest of cities, and this without interfering with the classic interest of the Acropolis and its immediate surroundings.

CHAPTER III

TRAVEL IN GREECE

TRAVELLING in Greece has in various ages exercised a strong fascination, though not always on the same classes or for the same reasons. After Athens had ceased to have any political importance it was still recognized as the intellectual capital of the civilized world. Many educated Romans paid it a longer or shorter visit, and Pausanias supplied them with a guide-book which is still invaluable to the traveller. One of the earliest of more modern visitors who has left a record of his travels and of the sites and buildings he saw in Greece was Cyriac of Ancona, who visited Athens in 1447, while it was still under the dominion of Frankish dukes. Two centuries or more later the English and French travellers Wheler and Spon published a full and detailed account of what they saw in Greek lands; but the illustrations they give—with the exception of botanical drawings—are of little value.

On the other hand, when the Marquis de Nointel, then French Ambassador to the Porte, visited Athens in 1674 he took with him artists, including Jacques Carrey, who made successful drawings of most of the sculpture still remaining on the Parthenon, and so for the first time brought to the notice of Western Europe the unrivalled treasures of ancient art still to be seen in Greece. This was particularly opportune, since only thirteen years later, when the Venetians were attacking the Turks in

TRAVEL IN GREECE

Athens, the disastrous explosion took place which threw down much of the Parthenon.

After this various travellers and artists published plans and drawings of Athenian buildings. The most important was Stuart, who in 1751 and the following years, with the help of Revett, Pars, and others, produced a magnificent series of drawings representing the architecture and sculpture of the chief buildings in Athens. The publication of their work, after some delay, made known generally the existence of these buildings, and stimulated many rich Englishmen to include Greece in the grand tour which was thought a fitting conclusion to a gentleman's education. Many scholars also travelled in Greek lands and recorded what they saw, notably Tournefort from France and Chandler from England.

During all this time the sculptures on the Acropolis had been exposed to risks of loss or destruction, partly owing to neglect or damage by the Turks, partly to the desire of tourists to carry off some attractive fragment as a souvenir of their visit. Plans for transporting to Western Europe some considerable portions of the sculpture of the Parthenon were made by the French Ambassador to the Porte, the Comte de Choiseul-Gouffier, towards the end of the eighteenth century, and the artist Fauvel, who was French Vice-Consul, working in his interest, had some casts and drawings made, and actually carried off some sculptures now in the Louvre. But after the battle of the Nile the influence of Britain became paramount in the East. Consequently Lord Elgin, as British Ambassador to the Porte, was able to obtain the much discussed firman, which authorized him not only to have casts and drawings made of the extant sculpture, but also to remove sculpture from buildings; and this last

GREECE AND THE ÆGEAN

permission was interpreted to mean not only modern walls and houses, into which such sculpture had been built, but also the sculpture still remaining on the Parthenon and other temples. Byron and other visitors to Athens abused Lord Elgin in no measured terms for his vandalism in carrying off those sculptures; but it must be remembered that they were exposed to all sorts of dangers; the Acropolis was bombarded on various occasions during the War of Independence. A more reasonable judgment on the proceeding is quoted by a German scholar, Michaelis, from a French archæologist, Quatremère de Quincy:

Nous n'avons qu'à regretter que la noble idée qu'a eue Mylord Elgin de les soustraire aux ravages journaliers d'une nation barbare ne soit venue un siècle et demi plus tôt à quelque riche et puissant amateur.

International parties of scholars excavated and carried off the sculptures of Ægina to Munich and those of Phigalia to London in 1811 and 1812. In the years between Lord Elgin's operations and the outbreak of the Greek War of Independence Colonel Leake was sent out on a diplomatic mission, and took the opportunity of making a comprehensive study of the topography of the country. He has probably contributed more than any man to our knowledge of this subject. Another learned traveller was Dodwell, who also published an account of his journeys full of useful and interesting information.

The War of Independence attracted a different type of visitor, those Philhellenes who volunteered their services to help the Greeks in their national struggle. Notable among these were Lord Byron, and also General Church and Captain Hastings, who held high commands in the

TRAVEL IN GREECE

Greek army and navy, and played a conspicuous part in the war.

After the establishment of Greek independence the country again became accessible to archæological travellers. Advantage was taken of this opportunity by the French *Expédition Scientifique de Morée*, which not only made a topographical study of many sites and a great collection of inscriptions, but also carried off some portions of the Olympia sculptures to Paris. Since then it has rightly become illegal to export from Greece the remains of its ancient art. But many experts of various nations came to study them on the spot, and to contribute to our knowledge. Among them was Penrose, whose exact and elaborate study of the Parthenon, published in 1851, first revealed many of the subtleties of Greek architecture. More popular works, like those of Wordsworth on Athens and on Greece, gave an admirable general impression, with many artistic if sometimes fanciful illustrations.

As the study of Greek topography and archæology became more systematic the various Western nations organized and centralized their studies by establishing schools or institutes in Athens. The French took the lead in 1846, and were followed by the Germans in 1874, the Americans in 1882, and the British in 1883; and others have been added since, including the Italian, the Austrian, and the Russian. There has accordingly been a constant succession of distinguished leaders and of younger students who have not only devoted themselves to Greek studies, but have also conducted great excavations like those of Olympia and Delphi, as well as many smaller undertakings, although by Greek law they were allowed to take nothing out of the country, but only to

GREECE AND THE ÆGEAN

enrich its museums by their discoveries and to enlarge our knowledge by their publications.

Travelling in Greece before the middle of last century was not only rough and fatiguing, but even had a certain spice of danger in the possibility of meeting brigands. Mule-tracks on land and small sailing craft on the sea offered the chief means of transport; there were no railways until that from Athens to the Piræus was constructed in 1868, and very few passable roads. Fifty years ago, though the improved state of the country made travelling safe enough, it was still necessary to ride on horses or mules and to carry some sort of camp equipment. Those who had no experience or knowledge of the language found it advisable to take a dragoman, who was responsible for all their arrangements. There were hardly any inns, but their absence was made up for by the ready and generous hospitality of the people. This kind of travel may still be enjoyed by those who appreciate it in the districts of Greece that have not yet been made accessible by rail or by motor-car, and many of the mountain paths are both beautiful and full of interest. But such travel must always be for the few rather than for the many. Rather than regret what is past, we should rejoice that so much of the country is now within the reach of the ordinary tourist. And, with the extension of railways and roads, the accommodation in hotels and inns has also greatly improved. It is true that first-class hotels of the European or American type are hardly to be found outside Athens; but in many of the places which are readily accessible there are hotels, some of considerable size, some less pretentious, but offering sufficient and clean accommodation, for instance, at Tripolitza, Kalamata, Nauplia, Olympia, and Delphi.

TRAVEL IN GREECE

The best season for travelling in Greece depends to some extent on the constitution and the preferences of the traveller. The spring and autumn are the best times to choose. The winter months are often sunny and pleasant, especially before Christmas, but with a certain amount of rainy weather and often very cold winds; another drawback for travelling is the comparative shortness of the days. In summer it is often very hot on the coast, and at Athens the glare of the sun upon the white marble buildings and pavements is trying. But in the mountains and among the islands the summer is most enjoyable for those who do not mind a little heat. It is, of course, advisable to follow at this season the local custom of going out early and late, and staying quietly indoors in the hottest part of the day. Banks, museums, and other places of resort are usually closed from noon until 3 or 4 P.M.

All the railways, roads, and steamer-routes are clearly indicated in a map published by the Automobile and Touring Club of Greece. Athens is connected with the European system by a line of the usual gauge running from the frontier *via* Salonika. From Salonika it follows the coast of the gulf below Mount Olympus, and then proceeds through the Vale of Tempe to Thessaly; south of Thessaly it passes through a mountainous region which offered considerable engineering difficulties. There is a short branch to Lamia, which is the nearest accessible spot to Thermopylæ. The main line continues through Bœotia. At Bralo there is a road which leads to Delphi; then the line passes Levadia and Thebes, and sends off a branch to Chalcis. There is also a narrow-gauge line from Volo across the Thessalian plain to Kalabaka, from which the monasteries of Meteora can be visited. The

GREECE AND THE ÆGEAN

line is carried on beyond Athens to the Piræus; there are, indeed, three lines between Athens and its harbour town. There is also a short line in Acarnania, leading from Missolonghi to Agrinion. The Peloponnese is well served with trains, which are most useful to tourists; the company is known as the ΣΙΔΑΠ (Siderodromos Piræus Athens Peloponnese). The main line of this system runs from Athens to Corinth, and then divides, one branch going on to Patras, and so to Pyrgos, whence there is a branch to Olympia, connecting also with the port of Katakolo. From Pyrgos the line goes on to Kyparissia and Kalamata. From Corinth the other branch also proceeds to Kalamata by way of Argos (for Nauplia, Mycenæ, Tiryns, Epidaurus, etc.) and Tripolitza, with a short branch to Megalopolis. On the south side of the Gulf of Corinth, at Diakophto, there is a cog-wheel railway leading through magnificent scenery to Megaspelaion and Kalavryta.

The Peloponnesian railway runs from Athens to Corinth along the Scironian rocks, with a series of beautiful views of the cliffs and the Saronic Gulf, with Ægina in the midst of it. This part of the journey is even more enjoyable if it be taken by motor, along the road which runs beside the railway. From Corinth to Patras and on to Olympia the railway runs over a more or less level plain; this is the great currant-growing district. From Argos to Tripolitza, and again from Tripolitza to Kalamata, the railway runs over mountainous country, affording the most varied views, with many steep cuttings and light bridges over the ravines. From Tripolitza there is a good carriage road to Sparta. Many other places of interest are connected by road, and in many villages and some wayside stations it is possible to hire motor-cars—usually such as have seen their best days elsewhere. Some

TRAVEL IN GREECE

of the main routes have not yet been made available to motor traffic, though roads are under construction, notably that from Olympia to Megalopolis and Tripolitza, and that from Sparta to Kalamata over the famous Languada Gorge.

Greek coasting steamers are a very convenient means of transport for those who are not tied as to time. They call at nearly all the important ports on the mainland and the islands, and usually provide good food and tolerable sleeping accommodation. From the Piræus and from Syra there are frequent departures for all parts of the Ægean Sea, and through the Corinth Canal to Patras and the Ionian Islands. The chief difficulties in making use of these services is that they are somewhat uncertain as to times, except for their ports of departure, so that the traveller, if he does not go on at once, may well have to wait some time for another boat.

CHAPTER IV

THE GREEK PEOPLE—THEIR LANGUAGE,
RELIGION, AND EDUCATION

MANY travellers in Greece fail to understand or to appreciate the character of the modern Greeks, partly because those whom they meet are often not typical of the nation as a whole, partly because the life of the people seems inconsistent with its heroic traditions and aspirations. The political conditions also are by no means easy for Western Europeans to understand. Greece is often spoken of as if it were one of the Balkan States. The only thing it has in common with them is its subjection to Turkish domination and its subsequent escape. But while the others are essentially inland states, with but little sea-coast and no naval or maritime traditions, Greece is, and always has been, turned towards the sea, and is a Mediterranean, especially an Ægean, Power.

Language

Wherever the traveller goes in Greece he is sure to meet with the most friendly reception and hospitality. But in order to enjoy them to the utmost, and to get near to the life of the people, it is most desirable to have some knowledge of the spoken language. It is true that in Athenian society French and even English are usually spoken by all educated people, and the same is commonly the case with many of the officials and others whom the tourist is likely to come across. But even among such Greeks a knowledge of the modern Greek language is at

LANGUAGE

once a passport to their friendship, and is even taken as a personal compliment to themselves. For such knowledge is not as yet common enough even among classical scholars to be taken as a matter of course. But those who do acquire a fair working familiarity with modern Greek will find it an interesting if a complex study.

There are two main difficulties that confront the student of modern Greek: firstly, the question of pronunciation and accent, and, secondly, that of the difference between the classicizing or purist language (*καθαρεύουσα*) and the language of the people (*καθομιλουμένη*). These two are sometimes distinguished as Hellenic and Romaic.

Both these questions have given rise to the keenest controversy. The Greeks, not unnaturally, assert their claim to inherit the language and traditions handed down from classical times, spread throughout the civilized world in the Hellenistic Age, and preserved as the official language of the Byzantine Empire and of the Eastern Church.

As regards accent and pronunciation, however, there can be little doubt that the modern Greek language shows considerable difference from the ancient. What exactly the accent, as written now in ancient Greek texts, was intended to represent remains a puzzle; but most scholars are agreed that it could not have been a stress accent such as exists in modern Greek, for when so used it entirely supersedes quantity, by which all ancient Greek verse is scanned. And, moreover, the symbols now used to represent accents were an invention of the Alexandrian grammarians, and were unknown to classical Greek of earlier date. In the pronunciation of vowels the modern language evidently differs from the ancient; for if the Greeks had pronounced *ι*, *ει*, *η*, *οι*, *υ*, and *υι* all in the

GREECE AND THE ÆGEAN

same way, like *ee* in *meet*, they certainly would never have invented different symbols to represent them. From a practical point of view, however, there is no doubt that a traveller who wishes to make any use of his knowledge of the Greek language must follow the modern system of pronunciation by accent, the stress accent lengthening the syllable on which it is placed. And he must also accustom himself to the modern pronunciation of the vowels, whether in speaking or in listening. If, as some literary scholars do, he tries to visualize the spelling of any words he may hear he will find it very difficult to recognize them, even if the words are familiar to him; and it is a slow, though less confusing, process to think of the word he wishes to say as we are in the habit of speaking and writing it, and then to translate it into the modern Greek form. It is for these reasons most efficacious to learn to recognize the commonest words and phrases by ear, rather than to attempt to visualize them as written down—and for this reason it sometimes happens that anyone with a quick ear, even though he has little or no knowledge of ancient Greek, will at first learn to speak and understand modern Greek more rapidly than a classical scholar. But of course the classical scholar will soon find the advantage of his vocabulary and grammar, while, for anything beyond the daily requirements of travel and of common life, he will be able to acquire what is necessary for social and intellectual conversation.

In the matter of reading the question of pronunciation does not come in; and consequently the classical scholar has an immense advantage from the start. Moreover, he will come across many familiar words which hardly belong to current speech. This is particularly the case with shop signs and similar notices, which often use

LANGUAGE

classical words rather than those of ordinary speech. Thus *ἄρτοπωλείον* and *οἶνοπωλείον* are usually placed over bakers' and wine-merchants' shops. But to ask in them for *ἄρτος* or *οἶνος* would seem stilted, though perhaps not unintelligible, since most Greeks have learned something of the classical language at school. The words *ψωμὴ* and *κρισὶ* are the only ones that most Greeks would use for bread and wine; and the case is similar with many other names of articles or products in common use.

Greek books and newspapers vary greatly in the form of language which they use. Some are written in the classical, Hellenic, *καθαρεύουσα* (purist) tongue; while at the other extreme are those which aim at reproducing the forms of common speech (Romaic, or *καθομιλουμένη*), or even of little-known and out-of-the-way dialects. A keen controversy has arisen between the advocates of the two extreme schools; but, on the whole, it may be said that a kind of compromise has been reached both in official and literary language. The reading of this language offers little difficulty to the classical scholar as soon as he has become used to a few idioms and forms of expression, such as *δὲν* (*οὐδὲν*) for *οὐκ*, the absence of dative and infinitive, the future with *θὰ*, and some other characteristics of analytical development. But many scholars will find it more interesting, though more difficult, to study the popular language as preserved in the famous Klephtic ballads, in vernacular tales and poems, and in the speech of peasants and sailors throughout Greek lands and seas. Dialects vary, indeed, considerably from place to place; but not so much usually as to make inhabitants of different districts unintelligible to one another.

The popular speech is the basis on which the modern Greek language is built up, but its grammar has been

GREECE AND THE ÆGEAN

systematized and its vocabulary enlarged by adoption from the ancient language, especially of literary, scientific, or technical terms such as have been borrowed by most other European languages from the same source. And it must be remembered that classical Greek has never become extinct, but has survived right through as the language of the Greek Church, of the Byzantine Empire, and of Greek literary and social circles. A study of its various phases and developments from ancient to modern times is, therefore, of the greatest interest to the philologist, as well as of practical use to the traveller.

The character and aspirations of the Greek people can best be understood in relation to the classical tradition they have inherited. No doubt the people, as well as their language, have received many accessions from outside. But it has shown a remarkable power of absorption and assimilation of these alien elements. The chief among them were the Franks (Italians and French), who settled in considerable numbers in the Ægean and Ionian islands, as well as in some parts of the mainland, and the Albanians, who penetrated into many parts of continental Greece and spread into some of the adjacent islands. But these Albanians, though some of them still retain their own language, are thoroughly Greek in their sympathies and patriotism, and many of them played a most important part in the War of Independence.

Before the Balkan War of 1912-13 the only other racial element of any considerable importance was supplied by the Koutzo-Vlachs, who were mainly nomad shepherds in mountainous districts on or near Mount Pindus, and who resemble the Rumanians both in race and language. But that war resulted in great changes in the proportionate

RELIGION

number both of Greek and of other nationalities. The Greek population was enormously increased by the people of the larger Ægean islands and Macedonia, and later by the numerous refugees driven out by the Turks from Asia Minor and Eastern Thrace. Northern Greece also came to include a numerous Slavonic population, Serbian and Bulgarian, as well as the Jews of Salonika. How far these heterogeneous elements will combine into a united nation still remains to be seen. But there is no doubt that the Greek nation has gained immensely in strength in the last twenty years.

Religion

The Greek Church has throughout the ages been a source of strength to the Greek race, and claims to embody the traditions as well as the language of the primitive Church of Christ. Greece has for her ideal "a free Church in a free state," and is endeavouring to develop for her Church a positive life where formerly, as a subject of Turkey, she could only guard her traditions and relics of the past. The education of the priests has proceeded hand in hand with a considered restriction of their number, which at the time of the revolution was excessive. The ecclesiastical seminaries have been converted into educational centres, with the view of securing for the priests the combined income of priest and schoolmaster, in order that they may have a more dignified and better paid career. Formerly the Greek priest had a very scanty living from fees, and had to plough the ground or keep the village shop.

To the Greek Church there naturally belong the newly acquired provinces of Macedonia and Epirus, and the question of Church government is solved by the arrangement under which the Synod is the head of the national

GREECE AND THE ÆGEAN

Greek Church, independent of the Patriarch of Constantinople, who was the head before the revolution.

The Orthodox Church accepts seven sacraments, placing baptism and communion first in importance.

The fact that in 1917 three thousand copies of the Bible were sold in Athens shows that the study of the Scriptures is not neglected. The text used is that accepted by the Church, and in the case of the New Testament it is claimed that the text used is in the language in which it was originally written. This is an acute point of national feeling, as this Greek is easily understood, and forms a powerful bond uniting the scattered portions of Hellenism. In fact, when a translation into the modern vernacular was made in 1901 by command of Queen Olga it led to rioting and bloodshed.

The Greek people take Easter very seriously, and it is one of the most impressive sights in the world to see the crowd in the great cathedral square on Easter eve. The icons are brought out and followed with deep reverence in procession, and at midnight the murmur goes round, "Christ is risen," and instantly all those carrying candles, which is very nearly every one present, light them from that of the officiating priest, or pass the light on to others. The sight of all the lights quickly springing from one another, and the greeting "Christ is risen," answered by "He is risen indeed," is something to remember always.

Education

In education Greece, since her establishment as a kingdom one hundred years ago, has followed an enlightened policy, making the schools free, if not always able to make them obligatory. But the people seem eager that their children shall have the benefits of education,

EDUCATION

and have even been stigmatized as crowding into the so-called 'black-coat' class. Besides the State schools which exist all over the country many private ones have been endowed by generous benefactors. Of these the Marasleion is an excellent example, all the teaching being modern in method, from the Montessori class upward.

The University of Athens is open to men and women on equal terms, though female students are not numerous. What strikes a stranger most is that some students seem always to be about at any hour of the day in the halls and porticoes. Many of the medical students go on and take a French degree or an Austrian, but that is partly to get more hospital experience. The archæological students come into contact with the foreign archæologists who are attracted to Athens by her antiquities.

There are not many hospitals in Greece, but the large Evangelismos in Athens is a model of what a hospital ought to be. The great curse of Greece is phthisis, largely preventable the Greek doctors think, and mainly arising from under-nourishment.

The Parnassus Club School is one which anyone visiting Athens ought to visit, as it is unique in its nature. It is a night school for young workers, such as boot-blacks, pages, errand-boys, and the like, and is attended by about a thousand boys, with a waiting list of another five or six hundred. The school is well equipped, and has a set of baths where the boys wash before entering the classroom. The favourite subject of study is English, but geography runs it close. This school is entirely supported by voluntary subscriptions, a good deal coming from Greeks living outside Greece. Of the children attending it many are the children of the refugees, who have been housed in the neighbourhood of Athens.

CHAPTER V

ATHENS

ATHENS, like many other Greek cities, is situated in the middle of a plain, some four miles from the sea. The town is grouped around a natural citadel, and the plain is surrounded by mountains of considerable height upon three sides, the fourth being open to the coast. On the north-east is Pentelicus, shaped like the pediments of the temples that were constructed of its marble; on the south-east is the long range of Hymettus; and on the north-west the lower range of Ægaleos, intersected by the Pass of Daphni, through which passes the sacred way to Eleusis and the land route to the rest of continental Greece. Beyond this is the Eleusinian plain, dominated on its further side by the loftier and more famous mountains of Parnes and Cithæron.

The plain of Athens is watered, somewhat scantily, by the two streams of Ilissus and Cephissus; and between the two runs a ridge of low hills known as Turcovuni. This ends in the direction of the town in the abrupt peak of Lycabettus, now much quarried for the limestone out of which the houses of Athens, when not of marble, are mainly constructed. Then towards the sea the same rock formation forms a number of isolated hills, of which the chief is the Acropolis; others are the Areopagus, the Pnyx, the Museum Hill, and the Hill of the Nymphs. The nearest part of the sea to Athens is the open Bay of Phaleron, which by its gently shelving sands was admirably adapted for beaching ships, in accordance with

ATHENS

the custom of early times. Adjoining it is the rocky promontory of the Piræus, with its three naturally enclosed harbours, which, with the development of seamanship, became the port of Athens.

All these conditions combine to make Athens a most suitable site for a Greek city. The Acropolis offers refuge and protection. The various passes over or between the mountains are sufficiently far off to give time for preparation to meet a hostile invasion; and the distance from the sea is also such as to guard against any sudden landing by enemies. When, as in the fifth century B.C., Athens became a great naval Power and sought to establish her mastery over the sea the Piræus grew in importance. Themistocles actually proposed to transfer the city from Athens to the Piræus; Pericles attained what was practically the same object by connecting the two towns by the Long Walls, so that Athens was unassailable by land so long as she kept control of the sea. How advantageous is the position of the Piræus is shown by the fact that in modern times it has become the fourth port of the Mediterranean.

The Acropolis dominates Athens in a way that suggests the words of Socrates, as recorded by Xenophon. He said that

for temples and altars the most suitable place was such an one as, while being most conspicuous, was also most difficult of access. For it is desirable that men should turn towards it to pray, but also that they should approach it in purity of heart.

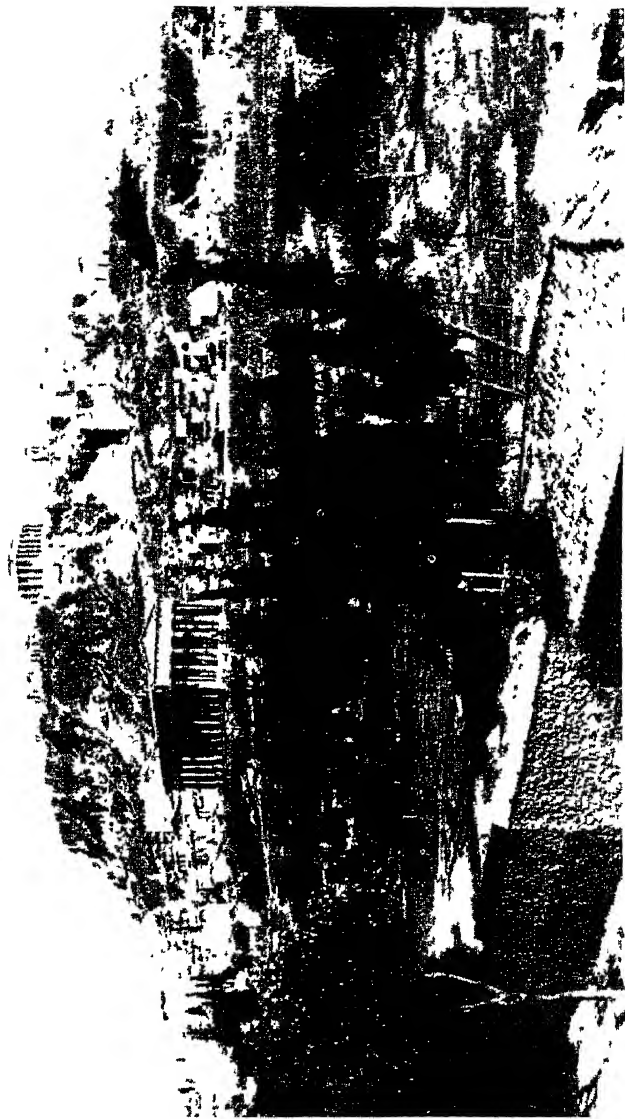
After its many vicissitudes the Acropolis now once more stands clear of all associations other than classical. This has not been done without some criticism from historians; but it must be admitted that the result is a

GREECE AND THE ÆGEAN

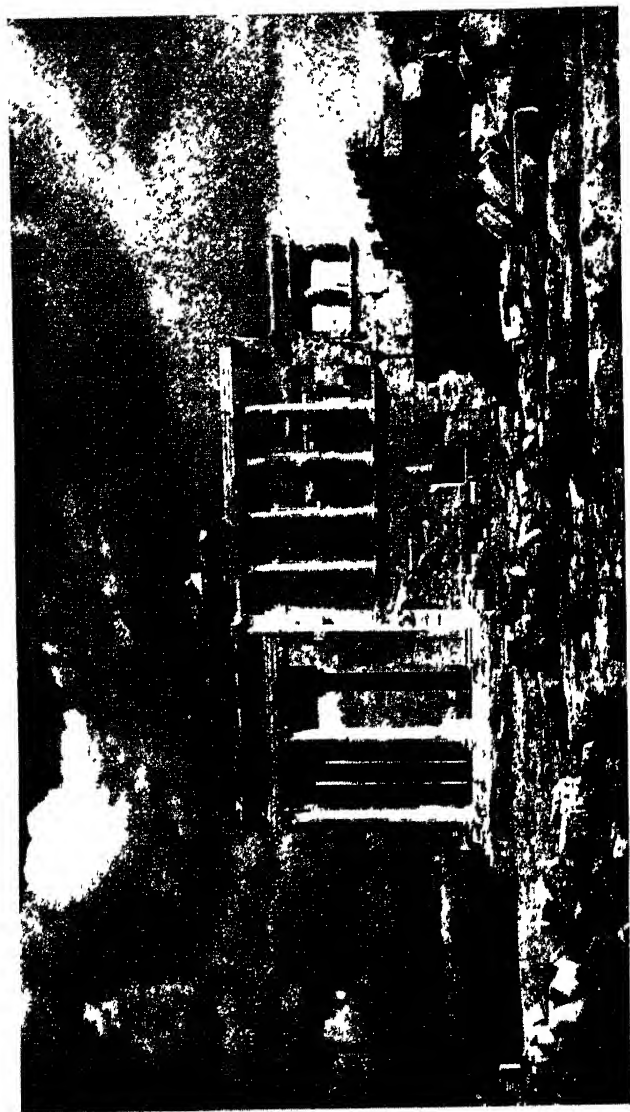
help to the appreciation of those associations and impressions which Greece alone can supply. The Acropolis was not always a sacred precinct, but in early times it was a citadel, like those of Mycenæ and Tiryns, containing the palace of the king. On its north, east, and south sides it rises abruptly in limestone cliffs, and at the west end alone it is accessible. Relics of its early history may still be seen in the massive walls of irregular blocks behind the Propylæa and behind the museum at the other end of the Acropolis. And in the space to the south of the Erechtheum, between it and the Parthenon, there are some early column bases which probably belonged to the "well-built house of Erechtheus," referred to by Homer; and around these may be traced also the foundations of the "rich temple of Athena," later provided with an external colonnade by Pisistratus, of which the foundations can be clearly distinguished. This was the temple in which those Athenians who had barricaded themselves into the Acropolis took refuge at the time of the Persian invasion.

Not much is left of the other buildings that existed on the Acropolis before the time of the Persian wars. But the huge basis on which the Parthenon now stands was prepared for an earlier temple on a slightly different plan, probably soon after the expulsion of the tyrants in 510 B.C. This temple was probably in an unfinished state, with a scaffolding standing around its columns, when the Persians set fire to the whole. There was also at that time a gate-house, of which remains can still be seen, on the site now occupied by the Propylæa of the Periclean Age.

The fifty years following the Persian invasion were the most brilliant in the history of Athens, and the reflection



ATHENS. THE ACROPOLIS, WITH THE THESEUM IN THE FOREGROUND



ATHENS. THE ERECHTHEUM

ATHENS

of this brilliance is to be seen in the architecture and sculpture of the age. When the Athenians, after the crushing defeat of the Persians at Salamis and Platæa, returned to their devastated city, little attempt was made to repair or restore the ruined temples and other buildings, but the *débris* was cleared away in full confidence that there were artists and architects capable of replacing them by finer and more skilful work. And this procedure has been of the greatest value to us, because the remains of earlier sculpture and architecture were buried on the Acropolis, and so have survived to give us a full and varied record of the art of Athens as it was before the Persian invasion. These can now be studied in the museum on the Acropolis. But the first necessity was the rebuilding of the walls of the city and the Acropolis. This was done hurriedly in the time gained by the ruse of Themistocles. The north wall of the fortress, with various columns and other architectural members built into it, illustrates the statement of Thucydides, that all sorts of material were used for this rapid reconstruction, though his statement applies rather to the walls of the city. When Cimon, after pursuing the war to the coasts of Asia Minor, returned with the Persian spoils from his victory at the mouth of the Eurymedon in 466 B.C. he appears to have initiated the plan, later carried to perfection by Pericles, of making the Acropolis no longer a citadel, but rather a magnificent dedication to Athena. As a first portion of this project the whole surface was terraced up to a symmetrical character; and the great sweep of the straight walls upon the east and south sides took the form which is now familiar on plans of Athens, and which may still be seen, though its effect is somewhat marred by the buttresses added in mediæval or Turkish

GREECE AND THE ÆGEAN

times. To Cimon also must probably be attributed the dedication of the colossal bronze statue of Athena, which stood in the open just behind the Propylæa, and seemed to be placed there as the guardian and patroness of her chosen city. This was one of the earlier works of the sculptor Phidias. The statue has long since disappeared, having been, in all probability, carried off to Constantinople; but the smoothed surface of rock on which it stood may still be seen.

In 454 B.C. the treasure of the Delian Confederacy, originally intended to finance the common struggle against Persia, was transferred to Athens, and then came to be used for the magnificent series of buildings which were erected during the predominance of Pericles and under the general superintendence of Phidias. The first of these to be taken in hand—though it was not finished until later—was the little temple on the bastion south of the entrance, designed by the architect Callicrates, and dedicated to Athena, goddess of victory, called by Pausanias the “Wingless Victory.” This little temple is of the Ionic order, and the frieze on its front, back, and sides commemorates the victories of Greece over Persia; on the east front is an assembly of gods, but on the other sides are battle scenes, on the north and south representing Greeks fighting Persians, on the west Greeks fighting Greeks. It has been suggested that this west frieze represents the battle of Plataea, in which the Athenians were pitted against the ‘Medizing’ Thebans, while the north and south friezes commemorate Marathon and Salamis, each side facing the direction of the scene of its battlefield. This little temple was still intact at Wheler’s visit, but in 1657 it was pulled down and built into a Turkish bastion. Lord Elgin’s agents found some

ATHENS

portions of the frieze and carried them off to London, where they may now be seen in the British Museum.

In the early days of the reconstituted Greek kingdom the marble blocks and columns of the temple were removed from the bastion and re-erected on the original foundations; the rest of the frieze was replaced in its position, together with terra-cotta casts of the parts in London. The reconstructed temple is a great help to the general appearance of the Propylæa, though its coarse joints and sagging lines detract from the original appearance. Around the little precinct that surrounded the temple a balustrade was placed at a somewhat later date. This contained the extraordinarily graceful and richly draped figures of Winged Victories which will be found in the Acropolis Museum.

The chief building of this period was the [Parthenon], which we know, from its building records, to have been under construction between 448 and 433 B.C. The colossal gold and ivory statue within the temple was dedicated in 438 B.C. It follows that the structure of the temple must have been fairly complete by that date, the subsequent five years being given to the finish of the surface and the completion of the sculptural decoration. The architects were Ictinus and Callicrates. The temple had a somewhat unusual plan, which it inherited from the early temple of Athena. In addition to a main cella, opening to the east, and containing the colossal statue of Athena, it had a square chamber opening to the west, and shut off from the cella by a solid wall of marble. This chamber was specifically called the Parthenon. When the temple was changed into a Christian church three doors, of which traces may still be seen, were made through the wall. The western chamber was used as a

GREECE AND THE ÆGEAN

narthex, and an apse, of which also the traces may be seen on the pavement, was built out at the east end. At the same time the inner colonnade of the cella was removed, and smaller columns carrying a gallery were substituted. In order to realize the original arrangement of the cella we must ignore these later traces. There is a slightly raised stylobate on which the earlier columns were placed along the north, south, and west sides. In the midst is a patch of rough limestone. Over this was placed the pedestal on which stood the statue of Athena; and in the middle of it is a rectangular hole in which may have been fixed the mast on which the framework of the colossal statue was supported.

The cella walls have to a great extent disappeared; but it is still possible to appreciate the exquisite delicacy and finish of the architectural design in the outer colonnade. It is possible, in looking along the steps, to recognize the slight convex curve of the whole stylobate—probably an optical correction, since a long, horizontal line with vertical columns resting above it would otherwise give the illusion of sagging downward in the middle. How carefully this curve was designed and how it affected the form of the columns may be realized by measuring the height of the lowest drums. This will be found to be in every case greater on the outside than on the inside in a calculated gradation, the difference being less as the middle of the side and front is approached. It follows that no two drums on the same side are identical in measurement, and that any attempt to replace fallen drums in position must necessarily be preceded by an exact study of their dimensions. This has been done in the recent reconstruction of the north colonnade, which is therefore much more satisfactory in effect than the

ATHENS

unsightly restoration made in the middle of last century and recently demolished. Again, if one looks along the colonnade on either side of the temple the open space framed between the two extreme columns of the front and back shows clearly the delicately curved entasis of those columns. It has been said that there is not a straight line in the building; and this is true of all the larger members of the basis and entablature.

The Parthenon appears to have remained practically intact until about the fifth century A.D. The alterations made when it was changed into a Christian church have already been noted. To the same time belong the frescoes of Christian saints which may still be traced on the inner walls of the cella. A further change into a mosque, during the Turkish domination, seems not to have led to any considerable modifications in the structure of the building, except that a minaret was constructed in the south-west corner, its basis filling part of the opisthodomos, and its tapering point rising high above the roof.

At this time the sculpture on the temple appears to have been almost complete, except the central group of the eastern pediment, which was probably destroyed when the Parthenon was changed into a church. This was the state of the temple in 1674, when Carrey made his drawings of the sculptures. The disaster mainly instrumental in reducing it to its present appearance occurred during the attack of the Venetians against the Turks in 1687. The Venetian artillery bombarding the Turks in the Acropolis exploded a powder magazine placed in the cella. Yet further destruction was caused by an unsuccessful attempt to remove the chariot and horses of Athena from the western pediment. Athens was soon after recaptured by the Turks, and a small

GREECE AND THE ÆGEAN

mosque was built within the ruined walls of the Parthenon. In this state it remained for about two centuries, during which many travellers visited and described Athens.

Meanwhile the buildings in Athens were continually liable to damage, from neglect or from weather, or from wilful destruction. The Greeks had as yet no power, even if they had the desire, to protect them. Hence arose the plan of removing at least some of the sculpture to a place where it would be both safe and accessible. It was above all the French, represented by the Comte de Choiseul-Gouffier and Fauvel, and Lord Elgin, the British Ambassador to the Porte, who made this attempt, as described on p. 31.

The subsequent history of the Elgin Marbles does not here concern us. But it is to be noted that even if they were now returned to Athens, as some have suggested, they could not be replaced upon the building without its complete reconstruction, but would in all probability be placed in a museum where they would be less accessible than they are at present.

When the independence of Greece was attained in 1830 the Acropolis was cleared as far as possible of the remains of post-classical times, but no attempt at reconstruction was made for some time. About the middle of the nineteenth century some of the columns of the northern peristyle were re-erected from fallen drums; but these, as may be seen from views between then and the recent work on the Parthenon, were set up without sufficient study of the problem, and were very unsightly, being patched with brick and other materials. The first thing to be done in the modern reconstruction was to pull down these columns, and to make an exact study of the measurements of the external drums on this side, no

ATHENS

two of which are identical, owing to their positions on the slightly convex stylobate. The drums were then replaced in their proper positions, and patched, so far as was necessary, by stucco tinted so as not to make a glaring contrast with the original marble.

All the northern columns, with the architrave resting upon them, have now been reconstructed, but the process may probably go no further, at least for the present. To restore the whole temple to the condition it was in at the time of Pericles is obviously impracticable, even if it were desirable. The only sculptures left upon the building are two figures, Cecrops and his daughter, on the western pediment; some remains of horses' heads from the chariots of the Sun and Moon; the much defaced metopes of the eastern and western ends, and two or three on the north and south sides adjoining the western end; and the frieze at the west end and the adjoining part of the north side. These metopes and the frieze are particularly instructive, since it is possible to see them in their original position and setting. Some other portions of the sculpture of the Parthenon are to be seen in the Acropolis Museum. The metope at the south-west corner is happily well preserved, and therefore, remaining in its architectural frame, gives a good notion of the original effect. Being sheltered by the projecting cornice, it was left in position when the other metopes were removed.

≡ The latest building of the time of Pericles was the great Propylæa, or gate-house, at the entrance to the Acropolis. It consisted of a wall pierced by five doors; this had on a front facing the Acropolis a portico of six Doric columns. Outside it was a court with a roadway through it bordered by two rows of Ionic columns, and outside this another Doric portico of six columns facing outward.

GREECE AND THE ÆGEAN

On either side this last portico was flanked by a wing which projected beyond the main structure. The plan is not quite symmetrical, because the south wing, where it adjoined the little precinct of the temple of Victory, is curtailed, and there are also indications that the original plan of the Propylæa included two porticoes on the side facing the Acropolis, and flanking the great inner portico. These indications have been studied by Professor Dorpfeld, who has inferred from them the original design of the architect Mnesicles. Why this plan was never carried out is a matter for conjecture. It may have been partly due to the beginning of the Peloponnesian War; but it is also to be noted that the original plan, if carried out, would have involved cutting away a great part of the rock surface of the early sacred precinct of Artemis Brauronia. It is therefore probable that religious conservatism is, at least in part, the cause of the curtailment, and may also account for the abridged form in which the south wing had to be left. In any case, the building was never completely finished, as may be seen from the rough bosses left on many of the stones and the absence of the final dressing of the surface in many places. The original blocks, which had fallen from the building, have now been replaced, especially on the inner portico, and the whole has regained much of its original effect, as seen from the Acropolis.

The other conspicuous building on the Acropolis, which may have been included in the plans of Pericles and Phidias, was not built until after their time. The Erechtheum was probably begun about 420 B.C., when there was an interval of peace in the Peloponnesian War; but it remained unfinished until 409 B.C., when a commission was appointed to make a survey of the building

ATHENS

and to supervise its completion. The temple was of a peculiar plan, owing probably to the fact that it took the place of earlier shrines on the same site, and had to include certain sacred objects. The eastern portion formed a small temple of the usual type, dedicated to Athena Polias. The western end had projecting porches both to the north and to the south, and was at a lower level than the eastern portion. In architectural form and decoration the Erechtheum is a perfect gem of the richest Ionic style. The columns have capitals deeply cut and delicately profiled in the volutes, and bases either reeded or ornamented with a fine plait pattern; and both the columns and the walls are surmounted by a band of beautifully carved honeysuckle pattern. The northern porch, standing in front of a richly ornamented door, probably covered the place on which the marks of the trident of Poseidon were made when he struck the rock in his contest with Athena for the land of Attica. Athena at the same time produced the sacred olive-tree, which was preserved in the Pandroseum, just outside the west end of the Erechtheum. The southern porch is famous for the six maidens—commonly called Caryatides—who serve in the place of columns to support the roof; one of these was removed by Lord Elgin's workmen, and is now in the British Museum, its place being taken by a terracotta cast. This procedure of Lord Elgin has perhaps been more severely criticized than any other of his actions. But it is to be noted that the building suffered very considerable damage both during the War of Independence and later, and there was some risk of its total destruction. The Erechtheum has now, however, been reconstructed as far as possible out of the original materials, and gives a much better notion of its appearance when perfect than

GREECE AND THE ÆGEAN

would be gathered from pictures made before the last few years.

✕ The Acropolis Museum has been specially built to hold all the sculptures found in the excavations upon the site. It is placed at the extreme east end, and has a low and flat roof in order not to interfere with the natural outlines of the rock. The building itself has little architectural pretension, but is excellently adapted to its purpose. The rooms to the left of the entrance contain the early architectural sculptures in Piraic limestone (*poros*), which once adorned the ancient temple of Athena and other early buildings. They were for the most part found buried in the earth south of the great basis on which the Parthenon now stands, and must probably, from the remarkable preservation of their colouring, have been buried soon after their erection. Some of them represent the exploits of Heracles. One of the earliest, in low relief, represents the hero in combat with the Hydra, whose snaky coils fill one end of the pediment, the other end being occupied by the chariot of Heracles and a gigantic crab. The most conspicuous of the pedimental groups represents Heracles wrestling with Triton, the "Old Man of the Sea"; the other half of it is occupied by a strange three-bodied monster; and the three intertwined tails of this balance the fishlike tail of Triton as a filling for the narrowing space of the gable. This group probably ornamented one end of the early temple of Athena. At the other end was a group, only partially preserved, representing the admission of Heracles to the assembly of the gods on Olympus; the two ends of this gable were filled by two gigantic snakes. Another pediment, probably from the older Erechtheum, represents a festal procession in front of a temple, and beside

ATHENS

it a walled enclosure with an olive-tree inside it—doubtless the sacred olive-tree of Athena. Another great group shows two lions tearing a bull. All these sculptures show the remains of rich colouring, and their effect when placed on the buildings to which they belonged must have been very impressive.

After these sculptures come the colossal figures in Parian marble which were placed in the pediment over the colonnade added to the early temple of Athena in the time of Pisistratus. In the centre was a figure of Athena striking with her spear a giant prostrate at her feet. Portions of two more giants are to be seen; the whole composition must have contained other gods and giants, and must have been a fine example of the bold and severe style of archaic Attic work.

In the eastern rooms of the museum is placed the series of female statues which constitutes the chief treasure of the Acropolis excavations. Most of them were found carefully buried in the space just to the north of the Erechtheum. They must have been thrown down by the Persians when they sacked Athens, and buried by the Athenians when they returned to the ruins of their city; and therefore they offer us characteristic examples of the art of sculpture as it was practised at Athens in the years preceding 480 B.C. We do not know whom these statues were intended to represent: their official name seems to have been "Maidens" (*Korai*), and it appears to have been customary to dedicate such statues to Athena, perhaps as a memorial of some service. At first sight they seem much alike, as repetitions of the same type; but on closer study we find a great degree of individuality, and also rapid artistic progress from the earlier to the later. Some of the simplest and severest are like the

GREECE AND THE ÆGEAN

Athena from the great marble pediment, and show us Attic art in its independent period. But a strong influence from the islands—above all, from Chios—introduced a delicacy and grace which in some cases amounts to affectation, and is enhanced by the full and rich Ionian draperies of which the sculptor had evidently made a careful study. Then, again, in the later examples we find a stronger and simpler style as a reaction against this Ionian luxuriance. This may be due partly to an Athenian reaction against the island work, partly to the influence of the Doric schools of the Peloponnese. These marble sculptures, like the earlier ones in *poros* stone, have their original colouring to a great extent preserved. But while the *poros* statues were mostly covered with an opaque coat of paint, the marble statues show its use with much greater discretion. The beautiful texture and surface of the white marble was preserved for the nude parts of female figures, and also for the broader stretches of drapery, and the colour was only used to render details such as hair, eyes, and lips, and to ornament the bottom and somewhat scattered patterns on the drapery. Used in this way, the colour by no means conceals the texture and effect of the marble, but enhances them by contrast with the coloured details. The richness of effect thus gained must be seen to be appreciated.

In addition to these early works, the Acropolis Museum also contains such portions of the sculpture of the Parthenon as were neither carried off by Lord Elgin nor left *in situ* upon the temple. Among them the finest are some slabs of the frieze, especially one with Athenian youths leading cows for sacrifice, and another, in remarkable preservation, containing three figures from the group of gods in the east frieze. Also, in the east room, on the

ATHENS

right of the door, there are the remains of the sculpture of the balustrade of the temple of the Wingless Victory. They consist of figures of winged Victories erecting trophies or otherwise employed in the service of Athena, among them the famous Victory tying her sandal, and two Victories mastering a restive cow. These are perhaps the most perfect examples known of clinging and floating draperies revealing and contrasting with an extraordinarily beautiful type of figure. The date of them is probably soon after the completion of the Parthenon. They have been frequently imitated both in later Greek work and in Græco-Roman, whence their influence passed on to the sculptors of the Renaissance.

The view from the Propylæa of the Acropolis extends across the plain to the coast of Phaleron and the Piræus. Salamis and the little island of Psyttaleia are seen on the right, and Ægina in the midst of the Saronic Gulf. Beyond it are the Argive mountains and the island of Hydra off the point, and in clear weather the snowy heights of Parnon appear beyond. It is a typical Greek landscape of island, sea, and mountains, and may well have inspired the traditions of Athenian policy. In the foreground are the lower ridges in which the rocky spurs end—the Museum Hill, with the conspicuous monument of Philopappus, the Pnyx, and the Hill of the Nymphs, crowned by the modern observatory. Immediately facing the entrance of the Acropolis is the bare rock of the Areopagus, accessible on this side by rock-cut steps. There was a tradition that when the Amazons attacked Athens they fortified this hill as a basis for an attack on the Acropolis; and the Persians followed this example during their invasion of Attica. No building can now be traced upon the top of the hill. The Court of Areopagus

GREECE AND THE ÆGEAN

was a kind of criminal appeal court in early times, trying cases of homicide. The most famous early example was the trial of Orestes for the murder of his mother, as represented in the *Eumenides* of Æschylus. The cleft on the side of the Acropolis was the sanctuary of the Eumenides, or Avengers of Blood, after their reconciliation by Athena. Later on the Court, which was held in great respect, had a more political character. When St Paul visited Athens "certain philosophers of the Epicureans and of the Stoicks . . . took him and brought him unto Areopagus," and there he made his famous speech about "the Unknown God." This does not mean, in all probability, that he was brought before the Court of Areopagus, for he had committed no offence which brought him within its jurisdiction, but that they took him to the top of this rock as a secluded spot close to the market-place, where, like Socrates before him, he had "disputed daily with them that met with him." The Court itself, in later times, sat in the market-place, in the Royal Stoa, and not on the hill from which it takes its name.

Beyond the Areopagus is the rocky Hill of the Pnyx, famous as the place of assembly of the Athenian citizens, and as the place where the Attic orators harangued the people. Two stretches of rock-cut face meet at a wide angle, and where they join is a square block approached by steps. This is supposed to have been a *bema*, or pulpit, on which the orators used to stand. An almost semi-circular wall, with the *bema* as centre, starts from the two ends of the rock-face. This consists of huge blocks of stone, of which some have fallen away, leaving a slope down from the *bema*. Probably this wall was once much higher, and supported a theatre-like terrace on which the people assembled. All this region is now clear of

ATHENS

modern buildings; but on the other slope of the Pnyx Hill, towards the sea, there are numerous traces of ancient dwellings, partly cut in the rock. One of the most conspicuous used to be called by guides "the Prison of Socrates." A curious feature is a row of seven seats cut in the rock, and having the appearance of a kind of court or meeting-place. There is nothing to show the date of these cuttings, and as there is hardly any soil over the bare rock in this region, there does not seem much prospect of further evidence being found. Behind the *bema* ran the stretch of city wall which was between the two points where the Long Walls to the Piræus started. Two pillars now visible on the Pnyx Hill mark the two ends of the measured base for the trigonometrical survey of the country. A little further north is the Hill of the Nymphs, on which stands the modern observatory, whence the time is signalled each day at noon. Beyond it and outside the city wall is a deep and gloomy cleft in the rock, identified as the Barathron, where the bodies of felons were cast out after execution.

On the south side of the Acropolis the chief buildings are the two theatres, set close into the rocky slope, and partly cut out of it. At the eastern end is the great Theatre of Dionysus, famous as the place where all the great tragedies and comedies of the Attic drama were given their first performance. The theatre has been much altered at various periods; underneath the stage buildings it is still possible to trace the outline of a circular dancing place, which was the original orchestra. The seats for the audience were probably at first on the open slope of the hill; but the present form of the auditorium may date from the fifth century B.C., though it was not completed until the time of the orator Lycurgus, who

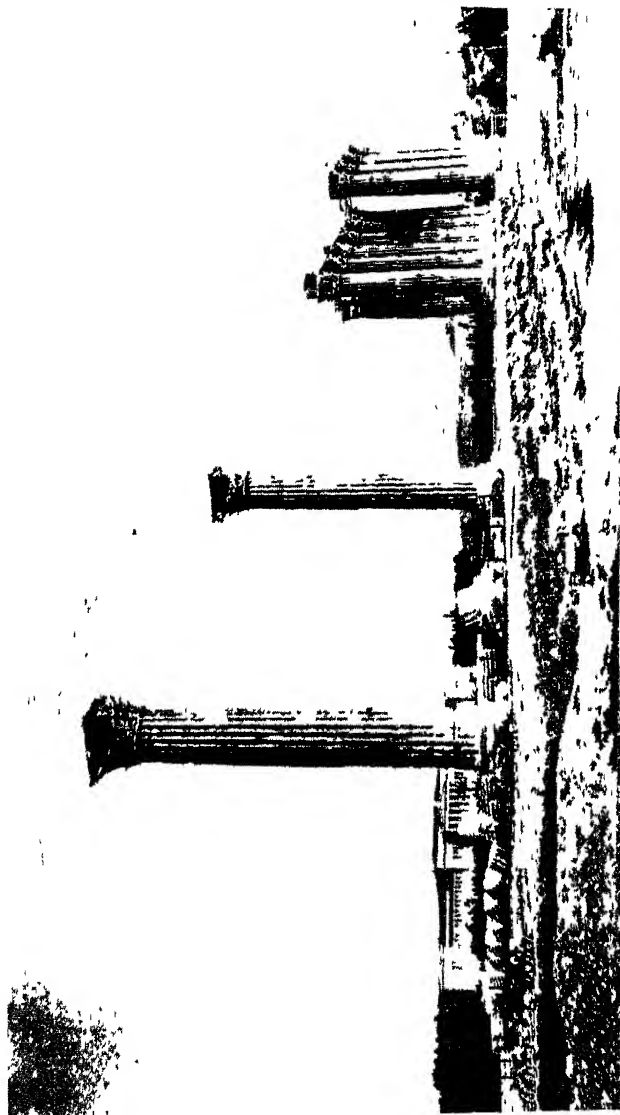
GREECE AND THE ÆGEAN

probably added the marble thrones of the front row, including the beautifully carved throne of the Priest of Dionysus. The semicircular curve of the seats is prolonged by tangents at each side. Plato refers to an audience of 30,000 in this theatre. But modern calculations do not imply room for more than about half that number. It is to be remembered that there was usually only one performance of each play, and consequently that all those who wished to attend that performance had to do so at the same time. The paving of the orchestra and the upright slabs that surround it date from Roman times. The stage buildings have been the subject of much controversy. The early circular orchestra has already been alluded to. The only part of the remains above it which can be regarded as contemporary with the building of the auditorium is a massive wall, flanked by two projecting towers, running right along the length of the stage. This is only preserved in foundations, and it may have served as support first for a wooden stage and scenery, and later for a low column front of which some parts are still standing.

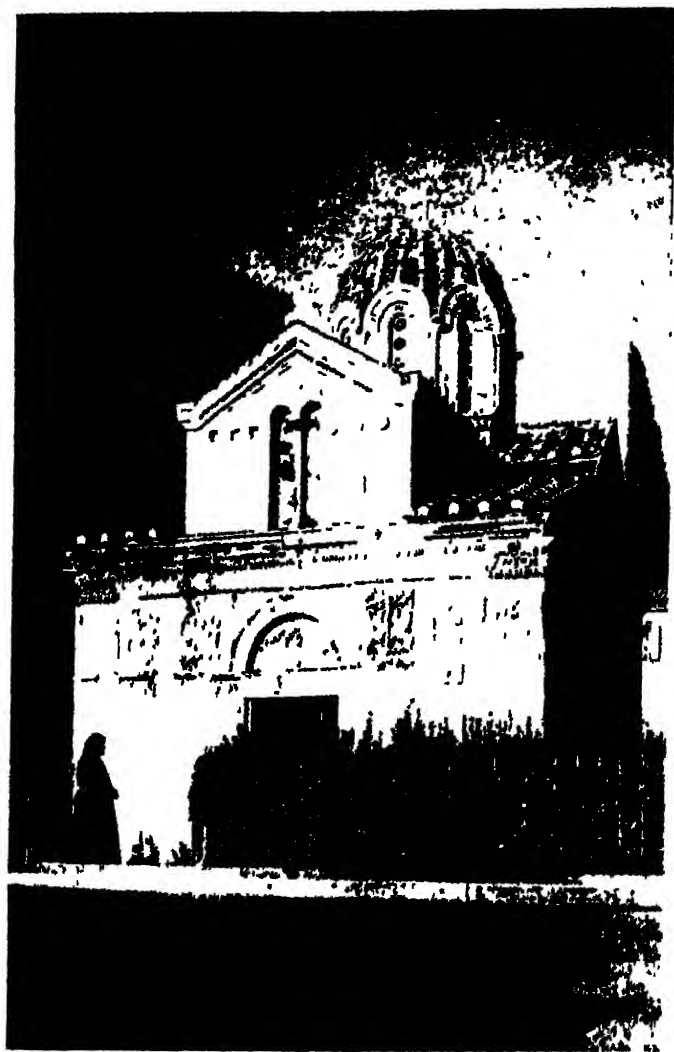
In Roman times an ornate structure, with sculpture and reliefs, was substituted; and later still the low stage, approached by the stairs still extant, was constructed.

Adjoining the stage buildings at the back was a large portico, which could offer shelter to the spectators in case of a sudden storm during a theatrical performance. Close to this were two temples of Dionysus, one of the sixth century B.C., and the other containing the great gold and ivory statue of the god by Alcamenes, built about the end of the fifth century.

At the western end of the south slope of the Acropolis is the Odeum, or Concert Hall, built by Herodes Atticus,



ATHENS TEMPLE OF ZEUS OLYMPIOS



ATHENS: THE LITTLE CATHEDRAL

Photo Boissonnas

ATHENS

a contemporary of Hadrian, in honour of his wife Regilla. It is in the form of a small theatre of Roman type, with low stage and arched entrances. It is much better preserved than the great theatre, and so gives a clear impression of the appearance of an ancient theatre. Between the two theatres was a great colonnade, presented to the city by Eumenes, King of Pergamon. The most conspicuous thing about it now is the row of arches at the back which served as support to the terrace behind. Above this, close under the rock of the Acropolis, and adjoining the great theatre at one end, is the Sacred Precinct of Asclepius, laid out probably during the Peloponnesian War in imitation of the Asclepieum at Epidaurus (see p. 149), on the site of an earlier shrine of healing. Its sacred spring may still be seen in a little chapel now dedicated as a Christian shrine. Here, as at Epidaurus, there are remains of a temple and altar, a pit of sacrifice, and a portico or porticoes in which patients might sleep. A peculiar interest attaches to this Athenian Asclepieum, because we still possess, in the *Plutus* of Aristophanes, a vivid description of how the god was consulted. We are told how the patients were put to sleep; how the god—doubtless represented by the priest—visited them in turn, healing some and punishing others, and how the blind *Plutus* was congratulated by his friends when he went forth healed. The process is just the same as is recorded in the case of the cures of Asclepius at Epidaurus (see pp. 149-150), and is analogous to what still takes place at the great festival at Tenos (see pp. 186-187).

The whole region so far described, the Acropolis and its immediate surroundings, is now kept completely clear of modern buildings, so that there is nothing to interfere with the study and appreciation of the remains of ancient

GREECE AND THE ÆGEAN

times, and it has been possible to excavate them almost completely. It is otherwise with the portions of the ancient city that are now occupied by the modern town. These lie mostly to the north of the Acropolis, and consist mainly of three parts: firstly, the old Turkish town, lying immediately under the north slope of the Acropolis, and consisting of narrow and tortuous streets, having among them a few remains of ancient buildings and some Byzantine churches and larger houses; secondly, the modern residential and business quarter, containing broad avenues, many fine buildings, shops, and private houses, almost all built of marble; and, thirdly, stretching across the plain and up the slopes of the hills in all directions, the outer suburbs, which have spread very rapidly, often in temporary structures, to house the immense number of refugees who came from Asia Minor and Thrace.

The most conspicuous and the best preserved building of classical times in the lower town of Athens is the temple now generally known as the Theseum. The name is a convenient one to use, although it is now generally agreed that the temple cannot, for topographical and other reasons, be identified as the shrine built to hold the bones of the Attic hero Theseus when they were brought by Cimon from Scyros. Various theories have been held as to its identification; all that is certain is that it is an almost perfectly preserved example of a Doric temple, about contemporary with the Parthenon, and as such it has a unique value. This preservation it probably owes to its being dedicated as a church of St George in Christian times. Though smaller than the Parthenon and with only six columns at its two ends, it is almost equally perfect in finish, and its sculptural

ATHENS

decoration, though badly damaged by weather, still remains *in situ* on the building. On the metopes of the east front and on the four adjacent metopes on the north and south sides are represented the deeds of Heracles and of Theseus. On the inner columns both at front and back are friezes in the same position as the frieze of the Parthenon. The subject at the east end is a fight between heroes and uncouth opponents who hurl large stones—perhaps Theseus and the giants of Pallene; and at the west end a fight between Greeks and Centaurs, recalling the Parthenon metopes.

The other chief temple still partially standing is the Olympieum, which is situated between the theatre and the bed of the Ilissus. The temple was begun by the tyrant Pisistratus, in the Doric order, but it was never finished; and in the Hellenistic Age King Antiochus Epiphanes of Syria offered to complete the work, and entrusted it to a Roman architect named Cossutius. The new design was of the Corinthian order, and to it belong the columns still standing. These give a notion of the colossal size of the temple. They were nearly sixty feet high, and a double row of them surrounded the whole temple. It was this work that Livy described as "a unique attempt to match the greatness of the god." Antiochus died in 164 B.C. before the temple was completed, and it again remained in an incompleted state until the time of the Emperor Hadrian, who at last finished it, and placed in it a gold and ivory statue of Zeus, probably a copy of the one at Olympia. Within the temple was an open court surrounded by smaller columns. From the group of columns still standing at the south-east corner it is possible to realize to some extent the scale and effect of the whole. Upon these

GREECE AND THE ÆGEAN

columns there stood, until comparatively recent times, a cell occupied by a stylite hermit, who was supplied with food by a basket let down with a rope for pious offerings.

Close to the Olympieum is to be seen the ornamental gate known as the Arch of Hadrian, now quite isolated, which marks the division between the old city and the extension added to it in the time of Hadrian. On one side of this gate is the Greek inscription "This is Athens, the former city of Theseus," and on the other side "This is the city of Hadrian, not of Theseus."

In the bed of the Ilissus, near the Olympieum, is the ridge of rock from which pour the scanty waters of the spring Callirrhoe, which was of ancient sanctity. Its water was used for the bridal bath of Athenian weddings, and was carried in the bridal procession in a special form of vase, of which examples are to be seen in the National Museum.

Beyond the Olympieum, on the further bank of the Ilissus, is the Panathenaic stadium, where athletic contests took place in ancient times. It was originally a natural valley, improved by levelling and embankments in the time of Lycurgus. When the Panathenaic Games were held under Herodes Atticus, about A.D. 140, he surrounded the whole of the stadium with marble seats. These were all carried away for building purposes in mediæval times. But when the international games were initiated under the title of the Olympic Games in 1898 M. Averof imitated the generosity of Herodes, and once more supplied the stadium with marble seats, the central space being converted into a modern running track. In its present state the stadium forms a most imposing building, whether seen from the Acropolis or from close by; there are many stadia in various Greek

ATHENS

towns more or less preserved, but none that has recovered so completely its ancient form and appearance.

In the older part of the modern town there are several monuments of great interest. Adjoining the theatre on the east was the Odeum, or Concert Hall, built by Pericles, burned during Sulla's attack on Athens in 86 B.C., but soon rebuilt. Nothing of it now remains except foundations. From this the Street of the Tripods ran along to the north side of the Acropolis, on much the same line as the modern street of the same name. It was so called from the dedicated tripods which were given as prizes for victories in dramatic and lyrical contests. Some of these dedications were immediately above the theatre, on still extant columns; one was placed over a cave at the top of the theatre, with a statue of Dionysus, now in the British Museum, dedicated by Thrasyllus. The cave is now dedicated as a chapel to the Panagia Chrysospelaiotissa (Our Lady of the Golden Cave), who also has a large church in the middle of the town. The best preserved of all these monuments is the little circular building known as the Choragic Monument of Lysicrates. This is a little gem of Corinthian style, standing on a high square base. Its frieze represents the punishment of the pirates who tried to rob the god Dionysus on a sea voyage. He is seated caressing his panther, while his attendant satyrs chastise the robbers, who are already partly transformed into dolphins. The monument was incorporated in a Capuchin monastery in the time of Byron, who was allowed to use it as a study. In mediæval times it was given the quaint name of "the Lantern of Diogenes." The tripod which surmounted it, doubtless of bronze, was supported on the acanthus ornament that crowns the building.

GREECE AND THE ÆGEAN

The market-place (*agora*) and many of the public buildings of the ancient city lay in the district north and north-west of the Acropolis. As this is now the most thickly populated portion of the modern town, the ancient topography can only be completely recovered if the present houses are removed. An extensive scheme for this purpose is under consideration, the money being supplied by the United States of America; but some delays have occurred in carrying it out. The ancient buildings at present visible in this region are for the most part of Hellenistic or Roman period. One of these is the Market Square, surrounded by colonnades showing various reconstructions. The most conspicuous part of it is a gateway consisting of four Doric columns, and carrying a dedication to Athena Archegetis (the Leader) of the time of Augustus. At the other end of the Square is the so-called Tower of the Winds. This was designed by Andronicus of Cyrrhus, in Syria. It consists of an octagonal tower, on each side of which is a figure of the corresponding wind. We are told by Vitruvius that a bronze Triton, mounted on the top, held a wand which pointed to the wind then blowing. The tower also served as a sundial, and within it are grooves cut in the pavement which appear to have served as a water-clock, though it has not been ascertained precisely how they worked. The position of this building seems to imply that at the time when it was built this region was a centre of civic life, which seems to have moved further to the east in Roman times, as compared with the Greek *agora*. Other considerable buildings in this region were the Stoa of Attalus, presented to Athens by the King of Pergamon, and the Stoa of Hadrian, which contained a library and other extensive rooms. A piece of the wall of this is

ATHENS

still standing, with engaged columns projecting from its front.

Around the Greek *agora*, which was situated in the hollow beneath the hill on which the Theseum stands, were situated some of the most famous buildings of antiquity; but it is impossible to ascertain their exact sites until the ground is cleared of modern houses and excavated. Here, for instance, was the Painted Stoa, famous for the historical frescoes by Polygnotus and other artists, and also as giving its name to the Stoic philosophers; the Senate House; and the Prytaneum, where official banquets were held and distinguished guests entertained. Also near by was the Precinct of Aglauros, where the Athenian youths took the oath on admission to the ranks of the Ephebi. It is to be hoped that some, if not all, of these sites may be identified when it is possible to make a thorough investigation of the whole district.

The churches of Athens cannot compare in size or richness of decoration with those at Daphni, Stiris, and many other places in Greece. But many of them, all of the typical Byzantine form, of cruciform shape, with domes and apses, are scattered about the town. The most interesting is the little cathedral, which shows a very skilful use of the various remains of earlier buildings, classical and Byzantine, that have been built into it with fine decorative effect. It possesses a curious relic in the stone said to be that upon which the water was turned into wine at Canā of Galilee. This is at least so far authentic that it was brought from Palestine by the Empress Helena, with the intention of taking it to Constantinople. Another church, called the Kapnikarea, is situated in the middle of the Hermes Street, one of the

GREECE AND THE ÆGEAN

chief thoroughfares of the modern town, which passes on each side of it.

The modern town is laid out on a triangular plan. The apex is formed by Concord Square (*Homonoias*); and the base by the line of Hermes Street, which runs from Constitution Square (*Syntagmatos*), on the east, to the Dipylon Gate, on the west. Stadium Street runs from Constitution to Concord Square, and parallel to it, outside the triangle, are University and Academy Streets. Piræus Street forms the third side of the triangle. These are all broad and handsome streets, with many fine buildings. The chief shopping centres are the Stadium and Hermes Streets. In Constitution Square is the Royal Palace built in King Otho's time. A little way along Stadium Street is the Boule, or Chamber of Deputies. About half-way from Constitution to Concord Square is a group of buildings in classical style in white marble. These are the Academy, the University, and the National Library, all situated between University and Academy Streets. Further away from the Acropolis, and beyond Concord Square, is another fine building, the National Museum, which houses the sculpture and vases discovered in various excavations on Greek soil. These have been collected from almost all the chief excavations and discoveries in Greece, with the exception of what has been found at Olympia and at Delphi, where local museums have been constructed.

Outside the Dipylon Gate is the Ceramicus, or potters' quarter, where the chief cemetery of Athens was placed. A little further off are the olive grounds, near the Cephissus, and the ancient olives in this region recall to our mind the Academy of Plato.

CHAPTER VI

THE NATIONAL MUSEUM

THE National Museum is built in the form of a double court, with a central gallery dividing its two quadrangles.

Immediately on entering the building this gallery faces the visitor. It contains the Mycenæan collection, and, beyond it, the Egyptian room. The greater part of the Mycenæan room is taken up by the wonderful discoveries made by Schliemann in 1876. Most of these were found in the five tombs on the Acropolis of Mycenæ, which Schliemann identified as those of Agamemnon and his companions. There has been much controversy about this question; but it is now generally agreed among archæologists that the tombs belong to a dynasty which must have ruled at Mycenæ before the time of the Trojan War, perhaps in the sixteenth century B.C. Some of the vases found in the graves came from Crete, and belong to the Late Minoan I period, or about 1600 B.C. But what gives its unique character to this collection is the wonderful display of fine metal-work, in gold, silver, and bronze, fully justifying the Homeric epithet of "Mycenæ rich in gold." There are swords and daggers, exquisitely damascened with scenes of hunting and combat and delicate decorative patterns, masks and crowns of gold, gold discs, for attaching to the dress or scattering over the corpses, with animal and floral designs, gold and silver cups, and swords with reliefs in bronze and with finely designed handles. A mere enumeration gives no notion of the richness of the whole effect. To wander round

GREECE AND THE ÆGEAN

the cases is to discover new wonders at every step. Around the room are other cases containing the discoveries of the Mycenæan Age, some found since Schliemann's time at Mycenæ itself, some on other early sites in Greece. Perhaps the most remarkable of all are the two gold cups found at Vaphio, near Sparta. These are ornamented with most spirited scenes worked in *repoussé* gold. On one is represented a quiet scene, men leading bulls with the aid of a decoy cow; on the other a wild scene of struggle with wild bulls, one of whom is caught in a net, while another tosses his captor. Another very good example of fine gold-work may be seen in the bowls and other objects found recently by the Crown Prince of Sweden's expedition near Asine, in Argolis.

There are also many engraved gems and rings from Mycenæ and elsewhere, which give in endless variety all the quaint devices in animal and other forms that are characteristic of Mycenæan art. Frescoes, tombstones, and other objects complete the collection.

This Mycenæan art, which flourished between about 1500 and 1200 B.C. on many sites in Greece besides Mycenæ, is far more fully represented in the Athenian National Museum than elsewhere, and can be studied satisfactorily in no other place. It is, indeed, a branch of the Cretan art which must be studied in the museum of Candia. But it is not merely imitation; it has a character and development of its own, which took place on the mainland of Greece, and was widely spread throughout the Ægean region.

The Egyptian collection, presented by M. Dimitriou of Alexandria, is housed in the room beyond the Mycenæ collection. Its chief treasure is a statuette of an Egyptian woman of Saite period, Takushet, whose dress is covered

THE NATIONAL MUSEUM

with religious scenes and inscriptions, incised and filled in with a silver line.

The left, or northern, galleries of the museum are devoted to sculpture, those on the right and south to vases, terra-cottas, and bronzes. There is also a continuation at the back of the central gallery, ending in an apse in which are placed the finest bronze statues. The first room on the left of the entrance contains a remarkable series of archaic sculptures, found on various sites in Greece, especially Attica, Boeotia, and the islands. The most numerous class consists of nude male statues, commonly called Apollo, though probably some of them do not represent that god. Nearly all are in the same position, standing rigidly to the front, with the left leg advanced; the arms are either close to the sides or, in more advanced examples, slightly bent and detached. These statues show the type prevalent in the sixth century B.C., and may be compared with the examples of the corresponding female type so numerous represented in the Acropolis Museum.

The largest of these male statues, eleven feet in height, was found at Sunium. Others grouped round it are from the islands of Thera and Melos, from the temple of Apollo Ptoos, and from Attica. It is interesting to note how, in reproducing more or less closely an accepted type, each school or sculptor puts something of his own observation into the work, and consequently there is continuous and rapid progress towards complete truth to nature. A marked contrast to these is offered by the statue commonly known as the Apollo on the Omphalos, which may probably represent an athlete. The pose is varied by throwing the weight on one leg and so giving elasticity to the figure; the median line is bent, and not

GREECE AND THE ÆGEAN

rigid; and the knowledge of the human form is much more complete. The statue is probably a copy of a bronze original of about 460 B.C. Among other well-known works in this room are the tombstone of Aristion, commonly called the Warrior of Marathon, a delicate and dignified low relief, with some traces of colour, representing the deceased standing as if on parade; and another tomb relief, by a Naxian artist, Alxenor, representing a man holding out a locust to a dog. The winged figure mounted on an inscribed base is the Victory of Archermos, who is said to have invented or rather adapted the type; the kneeling position is intended to suggest flight. A very primitive work, little more than a rectangular block of marble with head and arms indicated, is an image dedicated by the Naxian Nicandra to Artemis at Delos. There are also some heads from the excavation at Ægina in 1900; all the earlier finds from that site are now in Munich. A quaint and early monument from Bœotia represents two figures, labelled Dermys and Kitylos, standing with their arms round each other's necks, after the manner of Egyptian groups. There are many heads and other pieces of sculpture in this room which show the continuous struggle of archaic art towards expression and truth to nature.

The next two rooms are mainly devoted to works of the fifth and fourth centuries B.C. In the middle of the first of these rooms is a small Roman copy of the Athena Parthenos of Phidias, the colossal gold and ivory statue that stood in the Parthenon. It is valuable as showing the pose and attributes of the statue, though it cannot convey any notion of the beauty of the original. Near by is a smaller copy, unfinished, but giving in other ways a more satisfactory impression. These two are called the

THE NATIONAL MUSEUM

Varvakeion statuette, from the place in Athens where it was found, and the Lenormant statuette, from its first publisher. Affixed to the wall is the Eleusinian relief, representing a boy standing between two richly draped goddesses, Triptolemus between Demeter and Persephone. It is a beautiful work of the Attic sculpture of about the middle of the fifth century.

Around the curved wall at one side of this room is arranged a row of fine heads. Among them may be especially noticed the heads of warriors and a boar from the temple at Tegea. They are very badly broken, but are invaluable as giving us trustworthy evidences as to the style of Scopas, who was the architect of the temple. The large head, with rich curls and a somewhat sombre expression, has been identified by some as the Eubouleus of Praxiteles. It is a fine example of later fourth-century or Hellenistic work, and is remarkable for the preservation of the surface modelling. On the opposite wall are the sculptures from the temple of Asclepius at Epidaurus, which we know from inscriptions to have been designed and made by Timotheus, an Athenian sculptor, who was also employed with Scopas on the Mausoleum. Some of the figures from Epidaurus are from a pediment representing a battle of Greeks and Amazons—an Amazon on horseback is the finest figure; others are Nereids on horseback, placed as acroteria on the corners of the temple.

In the next room is the Hermes of Andros, set up probably over a tomb, and reminiscent of the Hermes of Praxiteles; it was grouped with a figure of a lady who represented the deceased. On the wall of this room are the reliefs from Mantinea which ornamented the pedestal of a group by Praxiteles. The subject is the musical

GREECE AND THE ÆGEAN

contest between Apollo and Marsyas. Nine Muses once completed the relief, but three are now lost. These figures, in their graceful poses and rich drapery, remind us of the terra-cottas of Tanagra, which may have been influenced by them. The remains of a colossal group in the same room consist of the heads of three figures, Demeter, Artemis, and the Titan Anytos. That of Persephone or Despoina, which completed the group, is lost, but fragments of drapery, delicately carved, and other remains have made it possible to reconstitute the group. It was made for the temple at Lycosura by Damophon of Messene, a sculptor of the second century B.C.

The projecting room at the corner of the whole building has some miscellaneous sculptures. Among them is a statue of Themis from Rhamnus, with a fourth-century dedication, and two graceful reliefs of dancing-girls in floating drapery, from the theatre, of Roman period, but imitative of earlier work, such as the balustrade of the Victories.

The long gallery which forms the first part of the north side contains many statues of varying merit. At the end is a large statue of Poseidon, of Hellenistic date and somewhat theatrical pose, found at Melos not far from the place where the Aphrodite in the Louvre was discovered. A Hellenistic copy of the Diadumenos of Polyclitus was found in Delos. There is also a beautiful figure from Epidaurus of Aphrodite, with transparent drapery on her upper torso and a cloak draped about her waist. In the middle of this north side is a collection of busts of the censors of the Athenian youth, an interesting set of portraits of the Hellenistic or Roman period. Among them is a remarkable portrait head, probably representing an Oriental prince; it is in highly polished white marble,

THE NATIONAL MUSEUM

and has attracted some attention from an accidental resemblance to the conventional head of Christ.

The next long gallery and the rooms adjacent to it on the east side are filled with a series of unique interest, the sculptured monuments which are set up over Attic tombs, mostly from the Sacred Way, just outside the Dipyron Gate. Some of the tombs may still be seen *in situ* in the Ceramicus. The good preservation of these sculptures is due to the fact that when Sulla besieged Athens in 86 B.C., wishing to have a good point of attack, he constructed a mound over the cemetery, and the monuments remained covered up till recent years. Most of them have now been excavated and transferred to the museum.

No other museum has a collection at all comparable to this, and it throws light not only on the Greek feeling towards death and departed friends, but also on family life and affection. Some of the sculptures are works of art of a high order of merit, but they are typical figures rather than portraits of the dead. They vary from simple slabs, with an acanthus or other ornament and inscription, to single figures or groups, and from low relief to temple-like structures with family groups of several persons.

In some cases the monument takes the form of a large marble vase with two handles. This is to indicate that the dead person died unmarried, as the 'loutrophoros' (see p. 83), the vase here imitated in marble, would have held the sacred water for the wedding ritual bath. One tomb depicts a young man, Democleides, sitting on the prow of a ship, to show he was lost at sea. Another has a boy bowling a hoop. The mass of the tombs taken together presents a vivid picture of the private life of the ancient Greeks.

In hardly any is there any allusion to illness or death.

GREECE AND THE ÆGEAN

The dead are represented usually in some employment of daily life: ladies toy with their jewellery or play with their children. Frequently they are preparing for a journey: a slave binds on their sandals or brings their jewels. Boys and girls have their dogs, or birds in cages, athletes are at exercise, soldiers are on foot in armour or on horseback. There is one delightful example of a young man on a horse in one of the galleries. For the most part the men and women are represented in the prime of youth, but sometimes a bearded man is found.

The allusions to a journey may, of course, refer to the last journey, and occasionally there is a certain degree of melancholy in both attitude and expression which suggests grief. But as a rule the desire of the survivors is to think of the dead as they were in life, and certainly not to recall their last moments. What is expressed is not life after death, but a memory of the departed as they were when in life.

It would be well to supplement the visit to this gallery by one to the actual cemetery, and see the monuments that are left on the site. There is a spirited relief of a man on horseback, the inscription on the base of which informs us that it was erected to the memory of one of the five horsemen who fell at Corinth, but of whom history makes no mention.

The very beautiful monument of Hegeso, a lady playing with her jewels, had to be removed to the museum, as in the open it was liable to damage from weathering or other causes.

In the middle of the east side of the museum, opposite the entrance, there is a projection ending in an apse. This is devoted entirely to bronzes. The decorative and votive bronzes, including many early reliefs and statuettes,

THE NATIONAL MUSEUM

have been transferred to those rooms both from Olympia and from the Acropolis at Athens. The apse-like end of this projection contains several of the finest bronzes that have been found. In the middle is a statue of Zeus (or, as some think, Poseidon) of more than life-size. The god is represented as advancing, with his left arm outstretched, and a weapon, thunderbolt or trident, in his right hand. The figure is splendidly modelled, and the face expressive and full of vigour. The date must from the style be about 460 B.C. The statue was recovered from the sea off Cape Artemision, in Eubœa. With it were found some other statues, including a fine galloping horse. These were evidently from the wreck of a ship carrying off Greek statues to Rome. Another wreck with a similar cargo was discovered by divers off the island of Cerigotto. The finest of these is an athlete standing with his right arm stretched out in front of him; this is excellently preserved, and is a work, probably, of early Hellenistic times. Among other things found with it is a very vivid realistic portrait of a philosopher. This may be compared with another bronze head of a boxer from Olympia. Another very fine bronze is about half life-size; it represents Poseidon, and was found in the sea near Thisbe, in Bœotia.

The rooms beyond this collection of bronzes are mostly filled with votive reliefs to Asclepius and other gods, many of them of admirable workmanship. At the south-east corner of the museum there is a small collection of Byzantine antiquities.

The last room of the east side contains the antiquities found by M. Karapanos at Dodona. Among them special interest attaches to the leaden tablets on which inquiries addressed to the oracle were incised, and to

GREECE AND THE ÆGEAN

some Roman arms dedicated by Pyrrhus of Epirus after his Italian campaigns.

The whole of the south side of the museum is taken up with the national collection of ancient vases. Curiously enough, the collection is not very rich in the finest examples of the Attic vase-painter's work, though the fragments of vases found in the Acropolis excavations do much to fill the gap; but complete vases, such as are now to be found in European museums, were mostly exported, and discovered upon Italian soil. On the other hand, some classes of early vases are far more fully represented in Athens than in any other museum, and there is an unrivalled collection of white *lecythi* from Athens and Eretria, made for burial with the dead.

The long gallery next to the corner contains the earlier classes of vases from the mainland and the islands. Those of Mycenæan style supplement the collection in the Mycenæan gallery. A very striking effect is offered by the enormous vases of the geometric style, the finest of which were found just outside the Dipylon Gate, and therefore are commonly known as Dipylon vases. Their usual ornamentation consists of geometric designs—circles connected by tangents, and meander or key pattern. Aquatic birds are common, and human figures, stags, and other animals are found. The most striking vase has a representation of a funeral procession, with the corpse on a bier, and rows of men, women, and chariots. These great vases were not intended to be buried, but to be set up as monuments above tombs.

Another class of colossal vases, well represented in this gallery and hardly known elsewhere, comes from Melos. These Melian vases, while in size and shape they resemble those from the Dipylon, show traces of

THE NATIONAL MUSEUM

Orientalizing influence, as at Rhodes and Naucratis; they sometimes have interesting mythological scenes. Other large vases are among the earliest examples of the Attic 'black-figured' style; one has Heracles and Nessus above and the Gorgons below.

Another class of peculiar local interest are the 'loutrophori,' high vases with a handle at each side, which were used to carry the water for the bridal bath in marriage processions. Either this vase itself or a marble copy of it was set up over the tombs of those who died unmarried. On these vases we sometimes see a marriage procession in which the vase itself is being carried, or, owing to their funereal use, scenes of lying in state (*prothesis*) of the dead surrounded by mourners. Sometimes the vase itself is represented as standing over a tomb.

In the western part of the south gallery of the museum is the very fine collection of *lecythi*, with outline drawings on a white ground, often diversified with colours, especially on the garments. These *lecythi*, which are those Aristophanes refers to as painted for the dead, usually have some allusion to the tomb. Sometimes the tombstone itself is represented, with the deceased standing or seated upon it, to receive the offering brought by his survivors; sometimes we find the deposition in the tomb, either by friends or by allegorical figures of Death and Sleep. In other cases Charon brings his boat to ferry the deceased across the Styx; occasionally, by a curious mixture of ideas, he brings his boat right up to the tombstone. Sometimes we find merely pictures of daily life or employments, such as are common upon the marble tomb-reliefs. This gallery also contains the vases and other remains found in the tumulus at Marathon, and in the tomb of the Sacred Band of Thebans at Chæronea.

GREECE AND THE ÆGEAN

In a side-room opening out of this long gallery are placed the vase fragments found in the excavation of the Acropolis of Athens. They show examples of almost every type of vase, from the Mycenæan or earlier down to the decadence of vase-painting.

At the south-eastern corner of the museum is a room devoted to terra-cotta figures, especially those from Tanagra. These are mostly of fourth-century style, and are very delicate and beautiful in design and modelling. Between this corner and the entrance are some rooms with miscellaneous antiquities, including gold ornaments; there is also a fine collection of terra-cotta statuettes of the Asia Minor or Myrina type. These are later in style than the Tanagra ones, and more florid in appearance, but they also form a most attractive series.

CHAPTER VII

THE ENVIRONS OF ATHENS

A VISIT to Greece naturally begins with Athens, and it is convenient to deal next with those sites or places that are readily accessible from Athens, whether by train or boat, by motor or on foot. Some of them may well be included in the earlier stages of trips to districts further afield, and much will depend in this case on individual preference or convenience. For the rest of Greece, with the exception of a few inland sites, the easiest approach is by sea, whether by private yacht, by one of the liners which visit the islands of Greece, or by the coasting steamers that ply in the Ægean. But land transport is daily becoming more rapid and more efficient, and some will probably prefer it.

After such regions as may best be visited during a stay in Athens the rest of Greece may be described in the following order: Mid and Northern Greece, the Peloponnese, the islands, and Greek lands still under foreign rule.

The Piræus

Those who approach Athens by sea will already have seen something of the port town on their arrival. As the ship nears the coast it becomes possible to distinguish the open sandy Bay of Phaleron, and the rocky mass of the Piraic Akte to the left. Above may be seen the temples on the Acropolis, itself dwarfed from this point of view by the peak of Lycabettus, while a mountain

GREECE AND THE ÆGEAN

background is provided by the ridges of Hymettus and Pentelicus. Thus it is possible to realize at once the relation of Athens to its port town, which is similar to that of Megara to Minoa, of Argos to Nauplia, or of Corinth to Lechæum and Cenchreæ. In early times such positions were chosen in order to give immunity from any sudden attack by pirates or enemies, while still retaining facilities for maritime transport. In the old days, when it was customary to beach ships upon an open sandy shore, the Bay of Phaleron was the nearest and most convenient landing-place for Athenian shipping. The credit of seeing what opportunities the Piraic promontory, with its three natural harbours, offered to a maritime state must be given to Themistocles, to whom also is due the building of the powerful Athenian fleet from the proceeds of the silver-mines at Laurium. He also had the massive fortification walls, of which some towers and other portions may still be seen, built all round the harbour town. These were continued along the rocky shore of the peninsula. In the time of Pericles there were added the Long Walls, connecting the Piræus with Athens, which then became to all intents and purposes a coast town, unassailable so long as she kept her control of the sea.

A pleasant and interesting walk may be taken right round the coast, starting from the Custom House, in the large harbour, and passing on the other side the two small harbours of Munychia and Phaleron (sometimes identified as Zea and Munychia). In these it is still possible to see the remains of the galley-houses and slips on which the Athenian triremes were drawn up. These smaller harbours are now only fit for small boats, but the Piræus harbour is now the fourth in

THE ENVIRONS OF ATHENS

importance in the Mediterranean, being surpassed only by Marseilles, Genoa, and Naples; and its area of protected anchorage has been greatly increased in recent years by the construction of new moles.

There is little of attraction about the town of Piræus, with its numerous factories; but the plan is interesting, as it follows fairly closely the town-planning scheme, with open squares and roads at right angles or parallel to one another, as laid out by Hippodamus of Miletus, who also planned the city of Rhodes. Nothing is left now of the stately porticoes and marble halls which once adorned it—not even of the arsenal built by the architect Philo, though we still possess a complete building specification in an inscription. There are remains of an ancient theatre, but only the foundations of stage buildings and some rows of seats are visible. A peculiar interest attaches to the Hill of Munychia, which was occupied by Thrasybulus when he made his bold night descent from Phyle, and held it as a base of operations against the Thirty Tyrants.

In mediæval times the Piræus was almost deserted but for one or two warehouses on the shore. It was then called Porto Leone, from a marble lion that stood there, to be subsequently carried off to the Arsenal at Venice. It had a runic inscription cut on it recording the visit of the Norse hero Harold Hadrada, the same who subsequently fell before the English Harold at the battle of Stamford Bridge.

The open sandy Bay of Phaleron is much frequented in summer by Athenian society for bathing and open-air restaurants, and there are many pleasant villas on the shore.

On the other side of the Piræus, towards Salamis, a walk

GREECE AND THE ÆGEAN

along the shore in the direction of the ferry affords excellent views of the straits in which the historic battle was fought. In front of the long spit projecting from the island of Salamis lies the small island of Psyttaleia, on which the Persians landed some troops to give support to their ships. The Greek fleet lay off the town of Salamis, in the deep bay behind the spit, and the Persians were outside. The brunt of the battle seems to have occurred in the strait on either side of Psyttaleia, and it is easy to realize how the actual numbers of the Persians led to confusion in the narrowing channel. The throne of Xerxes, from which he saw the event, was on one of the low spurs of Ægaleos (now Skaramangá) overlooking the bay. The walk may be continued by a footpath over a low pass in Mount Ægaleos to the point where the Pass of Daphni reaches the Bay of Eleusis.

Daphni and Eleusis

Daphni and Eleusis may be visited conveniently from Athens. The journey to Eleusis may be taken either by rail or road. The railway makes a wide sweep round Ægaleos. At the highest point of the gap between this and the foothills of Parnes are the remains of a stone wall built right across the valley, probably a fortification of the time of the Peloponnesian War. The route by road is preferable, partly because it follows the traditional line of the Sacred Way, partly because it leads past the Monastery of Daphni.

This monastery has been built and restored at various periods ; but the church and its mosaics date from the end of the eleventh century. The mosaics are the finest in Greece, the only comparable ones being those of St Luke at Stiris. In the dome are sixteen single figures of

THE ENVIRONS OF ATHENS

prophets, with the head of Christ (Pantokrator) in the midst; and many Biblical scenes occupy every available space. The designs are very dignified and admirably carried out, without the harshness and stiffness that we often find in Byzantine art. The church was damaged by an earthquake in 1893; but, though the mosaics had to be removed while the dome was being reconstructed, they have now been restored to their original position with great skill and discretion. The marble panelling which once covered the lower part of the walls has almost completely disappeared.

A little beyond the monastery, on the way to the Bay of Eleusis, there is a wayside shrine with rock-cut niches, dedicated to Aphrodite, and a rough wall, which attracted the interest of Pausanias. At this point it is easy to recognize, beside the modern road, the remains of the old Sacred Way. Between the Pass of Daphni and Eleusis lies the Thriasian or Rarian plain, in which, according to tradition, the first corn was grown from the gift of Demeter.

Eleusis, famous as the seat of the Eleusinian Mysteries, is said by tradition to have been the rival of Athens for the possession of Attica. The Eleusinians, led by Eumolpus, met the Athenians in a battle in which the Athenian King Erechtheus and Eumolpus were both slain. A compromise was then accepted, Athens becoming the political centre of Attica, and the descendants of Eumolpus keeping control of the Mysteries, and supplying the chief priest, or hierophant. The office of Torchbearer (Daduchos) was hereditary in the family of Triptolemus, the favourite of Demeter, to whom she gave the first corn. There is great obscurity about the origin of the Mysteries. Eumolpus himself was said to

GREECE AND THE ÆGEAN

be a son of Poseidon, and to have come from Thræce, which was the home of the Orphic religion. There is no mention of the Mysteries in the *Iliad* or the *Odyssey*. At this time they may have been of merely local sanctity. The Homeric Hymn to Demeter, which gives the Eleusinian myth in detail, tells how Persephone, when gathering flowers with her companions, was carried off by Hades to his realm below; how Demeter sought and mourned for her daughter; how in her wrath all fruits and harvests withered; how she wandered until she was hospitably received by the daughters of Keleos; how Zeus sent Hermes as messenger to induce Hades to accept the compromise that Persephone should remain with him one-third of the year, but for the other two-thirds she should abide on earth with her mother. Then Demeter sent up the harvest once more from the fields, and the earth teemed with leaves and flowers. Then Demeter showed to the rulers, Triptolemus, Keleos, and Eumolpus, the performance of the holy rites.

Happy is he among men who has seen them, and he who has not been initiated into the sacred mysteries and has no share in them, never has the same fate after death beneath the dismal gloom.¹

The Eleusinian Mysteries were more definitely associated with Athenian State religion at the reforms made by Solon and Epimenides the Cretan early in the sixth century B.C.; the Lesser Mysteries were held in the Athenian suburb of Agræ, and were a preparation for initiation at Eleusis. It was part of the policy of Pericles to gain a Panhellenic sanction and participation, and other Greek states were invited to send offerings of first-fruits to Eleusis "in accordance with the oracle and the

¹ Homeric Hymn to Demeter, lines 480-482.

THE ENVIRONS OF ATHENS

custom of their fathers." This invitation was accepted at first only by the Athenians' allies, but admission to the Mysteries came to be attainable by all Greeks, and later by Romans also. Cicero, who was himself initiated, says that

among the many excellent and divine gifts of Athens to the life of men, nothing is better than those Mysteries by which we are drawn from savagery to civilization. They are rightly called initiation (beginning), because we have thus learned the first principles of life; and have not only received the method of living with joy, but also of dying with better hope.¹

What exactly the Mysteries were, as apart from their influence upon those who were initiated, is a matter on which we have very scanty information. But we have now at least some knowledge of the conditions under which they took place. The great festival was held in the month of September, and lasted about ten days. The first three were spent in preparations in Athens. The *mystæ* were assembled and addressed by the priest in the Painted Stoa. On the second day they went down to the sea at Phaleron, and purified themselves, and a pig, which was afterwards sacrificed at the Eleusinion in Athens. In the night between the fifth and sixth days the great procession took place along the Sacred Way from Athens to Eleusis. After arrival the *mystæ* wandered about the seashore fasting, sat on the Stone of Gloom (ἀελαστος πέτρα), and were prepared for what was to follow. Then they saw the light streaming from the Hall of Initiation, and the Torchbearer (Daduchos) stood at the door and received them. The things spoken and the things acted (λεγόμενα and δρώμενα) occupied the next

¹ *Leg.*, II, 14

GREECE AND THE ÆGEAN

two days; and finally there was a fair and festival, open to all, and a procession back to Athens, in the course of which the *mystæ* were met at the bridge over the Cephissus by those who had stayed behind, and interchanged badinage with them.

The evidence of the buildings still extant at Eleusis supplements what we can learn of the Mysteries from literature and other sources. The sacred precinct has now been thoroughly cleared by the Greek Archæological Society, under the direction of M. Philios. A careful study of the remains shows that they belong to various periods, from the Mycenæan Age down to late Roman times. The walls of the precinct, which were solid and provided with towers, are double round a great part of their extent, the entrances through the two being purposely placed at an angle to each other, so that no view into the inner enclosure could be obtained from outside. Just outside the outer gate may still be seen the *Καλλίχορον Φρέαρ*, the Well of Dancing, mentioned in the Homeric Hymn to Demeter. Beside this are the Great Propylæa, built in Roman times in imitation of those at Athens. The smaller Propylæa lead on into the inner enclosure; these were built by Appius Claudius Pulcher, the contemporary of Cicero. Just within this, on the right, is the temple of Pluto, set in a natural grotto. The Sacred Way, after passing through both Propylæa, leads on to one of the gates of the Great Hall of the Mysteries, called the *Sekos* or *Telesterion*. This building is about a hundred and eighty feet square, and its roof was supported by rows of columns set parallel or at right angles to one another. Such apparently was the general character of the hall in various periods, though it varied considerably in size. The earliest building of which we

THE ENVIRONS OF ATHENS

can distinguish the plan was situated in the eastern corner, and was only about a quarter of the size of the later hall. Like this later hall, it appears to have been a square building, surrounded with rows of steps or seats, and fronted with a portico on its whole breadth. This hall was in all probability built by Pisistratus. It was destroyed by the Persians when they invaded Attica, and was rebuilt by Cimon about double the size, occupying about half the space of the hall now visible. Pericles again doubled the size, and so completed the square, the architect being Ictinus, who also designed the Parthenon. This Periclean building is the one of which the plan is now most conspicuous, though it was modified in later times by the addition of a portico from the design of the architect Philo in the time of Demetrius of Phaleron in 311 B.C. To this portico belongs the pavement of large flat blocks which is a most conspicuous object in modern views. The rows of internal columns were rearranged more than once in Roman times, but, with the help of a plan, it is still possible to pick out the foundations of the different sets of columns, dating from Pisistratus, Cimon, Pericles, and Roman times. The steps or seats were continuous on all four sides of the hall, being cut in the living rock at the back, and built upon the other three sides. There were two doorways leading into the hall from the portico, and also on each of the adjacent sides. It has been calculated that there would be sitting accommodation for about three thousand people. At the back is a flat, rock-cut terrace at a higher level, reaching the whole breadth of the hall, and approached by a stair at each end. There is no evidence as to the purpose for which it was used.

The plan and arrangements of the hall are of the highest

GREECE AND THE ÆGEAN

interest, because they give us information as to the setting in which the Mysteries were celebrated, and must have been designed to fit their use. It is evident that an audience, seated on all sides of the square space filled with rows of columns, could not have had an uninterrupted view of anything that took place within, and that nothing of the nature of a theatrical performance could have taken place. We are told that there were things spoken and things acted; but the building only seems suitable for some sort of a pageant or procession, which would be very impressive as it wound in and out among the columns. All we can infer is that the setting of the Mysteries was simple and dignified, and does not appear to have offered facilities for any dramatic or scenic effects. We have very little information as to what took place in the Mysteries, for it was strictly forbidden to divulge the secret. The wildest and most improbable theories have been held as to the nature of this secret; but it is not now generally thought that any esoteric doctrine was taught. Aristotle, indeed, denies any such supposition when he states that those who are initiated do not learn anything, but a certain state of feeling is induced in them after fitting preparation. The fasting and processions, the wandering in the dark, the approach to the hall with light streaming through its roof, and the sights and sounds which were there provided would naturally induce a state of religious exaltation in which a permanent impression might be left on the character of the *mystæ*, like that produced by the most solemn ritual. Such was the essential character of the Mysteries; as to the details of their presentation we must be content to remain in ignorance. It is most probable that the myth of Demeter and of the descent and ascent of Persephone formed a

THE ENVIRONS OF ATHENS

basis, though the Homeric Hymn to Demeter can hardly have been in any very close relation to the actual performances. The solemn reaping of an ear of corn, the partaking of sacred food and drink, and other actions, more or less trivial in themselves, but receiving from their surroundings an impressive influence, all combined to add to the effect. The sacred marriage and birth, the symbolism of the death and resurrection of the seed of corn, the introduction into the worship of Iacchus, who seems to be an Attic form of Bacchus, all of these seem to have been included. But how exactly they found their place in the celebration of the Mysteries must be left to conjecture.

Laurium and Sunium

The journey to Laurium and Sunium is a short one from Athens, and well worth undertaking, especially for those who have not approached Athens by sea, and consequently have not had a view of the Ægean islands. There is a light railway from Athens to Laurium, whence it is possible to proceed to Sunium either on foot or by driving. The railway bends round the north end of Mount Hymettus, and then proceeds through the inland (*mesogæa*) of Attica to Laurium. Just before reaching Laurium the line passes Thorikos, where there is a small theatre of very peculiar shape, owing to the contours of the hill into which it is fitted, and also notable for an arch of early structure. In this neighbourhood several early tombs have been found containing vases of the Cretan Palace style. Laurium itself is now a mining village and port of some importance. It is situated on the site of the old silver-mines, which were a rich source of revenue to ancient Athens, and supplied the resources from which

GREECE AND THE ÆGEAN

was built the Athenian navy which fought at Salamis. Considerable slag heaps and tailings may be seen, and there are extensive remains of the ancient tunnelling. The mines are now being worked, mainly for lead, by various companies. In ancient times they were worked by slave labour under very severe conditions.

The rocky promontory on which the temple of Sunium is situated forms the extreme southern point of the mainland of Attica, and stands as a landmark at the entrance of the Saronic Gulf. Its modern name in the *lingua franca* of the Levant is Cape Colonna. The temple is known from a recently discovered inscription to be dedicated to Poseidon. It was generally supposed by earlier writers to be the temple of Athena; but that temple has now been discovered on the mainland close to the promontory. Eleven columns of the temple of Poseidon are still standing. They are of marble from a neighbouring quarry, and are almost pure white in tone, though considerably weathered. Remains of a sculptured frieze have been found, and some are still lying about on the ground, but so badly defaced that even their subjects can only be conjectured. The temple and its sculptures appear from their style to belong to a time soon after the Parthenon and Theseum at Athens. In a cleft in the rock below the temple was discovered the colossal statue of Apollo now in the National Museum at Athens.

There are still remains of walls of fortification. These were seized and occupied by a party of insurgent slaves from Laurium during the Peloponnesian War, but were recovered by the Athenians and kept up as a useful outpost.

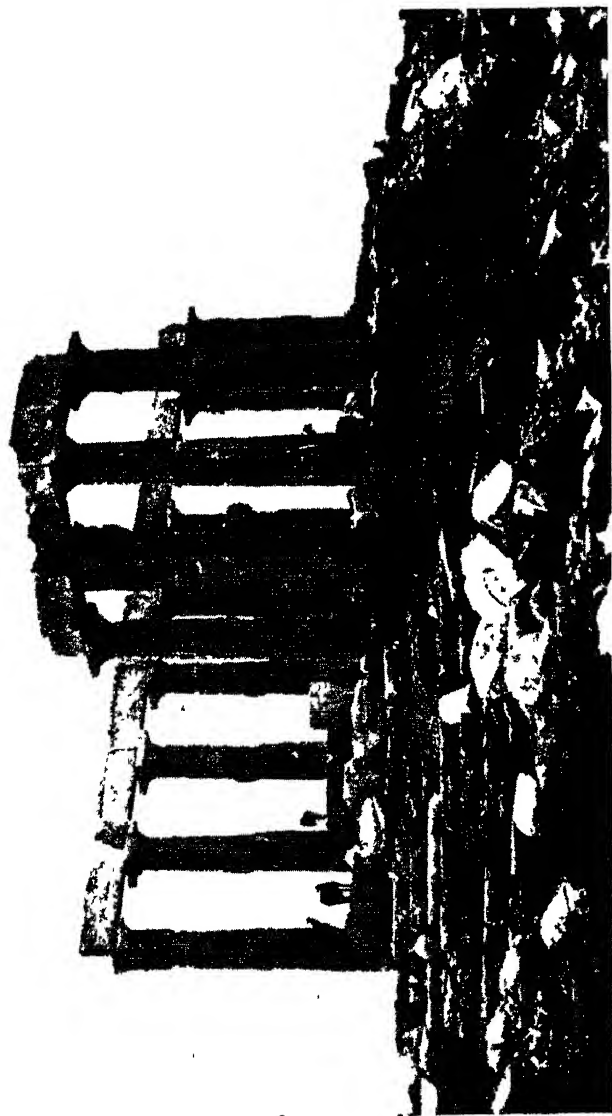
Owing to the situation of Sunium between the Saronic



ATHENS CONSTITUTION SQUARE

A killed regiment is marching through

[See p 72]



THE TEMPLE AT SUNIUM

THE ENVIRONS OF ATHENS

Gulf and the Cyclades, the temple has an unrivalled view over the sea and islands. Ægina is conspicuous in the middle of the gulf, and to the south of it stretches the coast of Argolis, with the island of Hydra. Almost due south is the little island of St George, or Belbina.

Immediately to the east of the promontory lies the long and narrow island of Macronisi, called in ancient times Helena, from a tradition that Helen called there on her journey either to or from Troy. Then the peninsula of Attica is continued to the south-east by the double row of the Cyclades, Zea (Keos), Thermia (Kythnos), and Seriphos in the nearer line, and Andros and Tinos behind them; and on a clear day we may see, further south, the two peaks of Melos.

Hymettus and Pentelicus

Those who wish for an extensive view will enjoy the ascent of either Hymettus or Pentelicus—or both. Hymettus is the nearer to Athens, and can be climbed in an afternoon. It is possible to drive as far as the monastery of Kaisariani, where there is an interesting church, with a “tree of Jesse” among its frescoes. The situation is a charming one. Ovid speaks of the sacred spring near the purple slopes of flowery Hymettus. The “purple” probably refers to the rich colour which the mountain takes at sunset when seen from Athens. Hymettus consists mainly of bare rock, with wild thyme and other dwarf vegetation; a rough track leads to the summit, requiring a certain amount of scrambling, but no real climbing. The ascent takes about two hours, the descent one. The view from the top includes the whole Attic peninsula and the Cyclades as far as Melos. From the north-east to the north-west it is limited by

GREECE AND THE ÆGEAN

the ranges of Pentelicus, Parnes, Cithæron, Helicon, and Parnassus.

A similar panorama, but from a different point of view, is offered by Pentelicus. A visit from Athens to this mountain takes the whole day. It is possible to drive to the monastery of Mendeli at the foot of the ascent, and a guide will be found to the summit. On the way up the path leads past the ancient marble quarries, of which the workings can still be seen. It was from these that the white marble for the Parthenon and other buildings was derived. It is now difficult to find perfect blocks on this site, and the modern quarries are mostly on the other slope of the hill. Apart from the general view, Pentelicus affords an excellent opportunity for realizing the topography of the battle of Marathon more clearly than is possible even in a visit to Marathon itself. The curved open anchorage and the crescent-shaped plain, with a marsh at each end, can clearly be seen; only the Soros, or mound in which the Athenians who fell were buried, is obscured by an intermediate ridge.

Marathon

The battlefield of Marathon itself is easily accessible by road from Athens. The distance is about twenty-five miles, and until recently made it a long day's drive there and back; but in these days of motors it can be covered more quickly. The modern carriage road skirts the southern slopes of Pentelicus, and reaches the southern end of the plain of Marathon. The Athenian army, both before and after the battle, probably marched by a shorter and rougher route, passing to the north of Pentelicus, and descending into the plain from one of the valleys that lead inland from it. They were thus in a

THE ENVIRONS OF ATHENS

position to prevent any advance on Athens by the shorter route, and at the same time could make a flank attack on the Persians if they attempted to advance round the south of Pentelicus. This last appears to be what actually happened. The Greeks, who were encamped on the rising ground, charged across the plain; their centre, being weak, was driven back, but the two wings were victorious, and, closing in upon the Persians, drove them into the marshes and back to their ships. After this the Persians sailed round to Athens; but the same army which had defeated them at Marathon made a forced march back to Athens, and the Persians, finding them there, withdrew to their own country. This rapid march of the Athenians is the more remarkable since it must have taken place the very day on which they had won a hard-fought battle. The conventional length of the modern Marathon race is derived from this distance from Athens to Marathon; but the ancient record is of the march of a whole army. There is probably in the modern custom a reminiscence of the race of Phidippides from Athens to Sparta to ask for support for the Athenians, when he covered the whole distance of about a hundred and forty miles within two days.

About seven miles north of Marathon, on the coast, is the site of Rhamnus, famous as the chief seat of the worship of the goddess Nemesis. The foundations of two temples are visible side by side, at slightly different orientations. The later one, of fifth-century work, seems never to have been completely finished, for its columns are still only partially fluted. It contained the marble statue of the goddess by either Phidias or Agoracritus of which the head, much mutilated, was found by the Society of Dilettanti, and is now in the British Museum. There

GREECE AND THE ÆGEAN

was a tradition that the Persians brought with them to Marathon a block of marble, from which to set up a monument of their victory over the Greeks; and that it was from this block that the statue of Nemesis was appropriately made.

Some distance further on, near the coast, is the Amphiaraiion of Oropos, which is accessible by carriage road directly from Athens. The shrine is near the villages of Marcopoulo and Kalamos. The hero Amphiaraus was one of the seven who took part in the expedition against Thebes; when he was pursued by an enemy the earth opened and swallowed him. In his life he had been a prophet, and after his death an oracle of healing was established on the spot where he disappeared. It is interesting to compare this with the temple of Asclepius at Epidaurus; the cult seems to have been similar, but more primitive. The patient sacrificed a lamb, and then slept on its skin in the precinct. Any dream that came to him was taken as an oracular response.

At the Amphiaraiion it is still possible to see the remains of a temple and portico, in which probably, as at Epidaurus, the patients slept; also curved steps for spectators of whatever ritual took place, and a small theatre for the recreation of those who visited the shrine; the column front of the stage building is in good preservation.

The carriage road from Athens to Oropos passes near to Tatoi, where there is a country villa built by King George of Greece amid pleasant woods. This is on the site of the ancient Deceleia, the fortress seized by the Spartans at the suggestion of Alcibiades during the Peloponnesian War. The view from it over the Athenian plain is extensive, and rendered it most suitable for such a hostile

THE ENVIRONS OF ATHENS

occupation, intended to harass the country. This was situated on the north-eastern slope of Parnes. In a corresponding position on the south-west side was another frontier fort of historical interest. This was Phyle, which was occupied by Thrasybulus as a base for his attack on the Thirty Tyrants, and from which he descended in his famous night march to seize the fort of Munychia, and ultimately to restore the Athenian democracy. The walls of the fortress still remain to a considerable height, and from it there is a very extensive view over the Attic plain, with the city of Athens in the midst of it. Just across the ravine there rises a conspicuous mass of rock which is probably to be identified as the Harma, over which observers at the Pythion at Athens looked out for the lightning that gave the signal for the departure of the sacred embassy on its annual journey to Delphi.

Ægina

The island of Ægina is the most conspicuous object in the Saronic Gulf, from whatever side it is viewed; and one can well understand how it came to be nicknamed "the Eyesore of the Piræus" when it was held by a state which was hostile to Athens. The history of the island is a very stormy one, mainly owing to its continued struggles with its more powerful rivals. In the Homeric catalogue it is classed among the dependencies of Argos; and later King Phidon of Argos is said by tradition to have issued the first Greek coins in Ægina. The Æginetans were, above all, a seafaring people, and were prominent as merchants and traders in early times. They contributed a large and efficient contingent of thirty ships to the Greek fleet which defeated the Persians at Salamis, and were actually awarded the prize for the highest

GREECE AND THE ÆGEAN

gallantry in the battle. This age of the Persian wars was the time of the highest prosperity in Ægina; and the sculptors of Ægina not only made the sculpture for the well-known temple, but also executed commissions for many other states, especially in Western Greece, Italy, and Sicily. But the political, commercial, and artistic activities of Ægina were brought to an end in 431 B.C., when the Athenians took possession of the island and exiled its inhabitants, who were given a refuge by the Spartans on the east coast of Laconia.

The most conspicuous object in a distant view of the island is the pyramidal peak which was sacred to Zeus Panhellenios. Æacus is said to have dedicated it after Zeus had answered his prayer for rain at a time of drought over the whole Peloponnese; and there is still a tradition that the gathering of clouds upon the peak is a sign of rain. The town and harbour of Ægina are situated on the south-western side of the island. One column of the temple of Aphrodite close to the town is still standing. Steamers call here frequently from the Piræus; but those who wish to visit the well-known temple, which is at the north-eastern corner of the island, usually find it more convenient to land just below it, either to the east or to the west of the point, according to the wind. A short but rocky climb brings one up to the platform on which the temple is placed; those who prefer to ride can usually find mules and donkeys awaiting them on the shore. The view from the temple is very extensive, including most of the Saronic Gulf and the Attic coast from Salamis to Sunium. Some twenty of the columns are still left standing; they were of yellow limestone, and were once coated with stucco, of which some traces still remain. Most of the architrave is still *in situ* near these columns.

THE ENVIRONS OF ATHENS

The horseshoe-shaped grooves seen in some of the blocks were for giving a purchase to ropes used in hauling them into position. The plan was the usual one for Greek temples, with porches at front and back and with a surrounding colonnade; there were also rows of smaller columns within the cella. A peculiar feature is the doorway leading from the back of the cella into the western porch. The sculptures of the temple, which were in Parian marble, represented the two expeditions of the Greeks against Troy. These sculptures were recovered from among the *débris* of the temple in 1811 by a group of scholars, including the English architect Cockerell. They were taken to Corfu and there sold to the King of Bavaria, who had them placed in the museum in Munich. About ninety years later Professor Furtwangler, who was in charge of the Munich Gallery, made further excavations and studies on the temple site, and found some more portions of the sculptures, which are now in the National Museum at Athens, and supplement or correct previous restorations. There were also found an altar of sacrifice before the temple and a small propylon, or columned porch. Inscriptions were found showing that the temple was dedicated, not to Athena, as was commonly supposed, but to the somewhat obscure goddess Aphaia, probably a local form of Artemis.

CHAPTER VIII

MID-GREECE

IN passing from Athens and Attica to the rest of continental Greece three routes are open to us by road and rail. It is possible first to turn inland through Bœotia and so to Chalcis on the north and to Orchomenos, Livadia, and Delphi, and on to Naupactus and Missolonghi. In the second place the coast-line may be followed through Megara and Corinth, to the Peloponnese, Mycenæ, Argos, Sparta, and Olympia. And the third route takes us through Thessaly to Macedonia, Thrace, and Constantinople. There is no reason, beyond convenience in travelling, why one of these routes should be taken before the others, except that the first two have much more interest and material for study to the student of Greek civilization and art. Many of the sites are now easily accessible by land, thanks to railways and roads passable by motors; but many are more conveniently visited by sea, whether by Greek coasting steamers or by the special cruises of which so many are now available—Delphi, for instance (from its port of Itea), Monemvasia, and Navarino.

Chalcis

Chalcis is now accessible by a branch from the main line to Thebes and Bœotia, and so can easily be visited in a day from Athens. It lies on the narrow strait between the island of Eubœa and the mainland. This strait is known as the Euripus, and has from classical

MID-GREECE

times to the present day offered a problem to sailors and to geographers from the strength and erratic nature of its tides or currents. Until recently there was a tower in the middle of the stream, which made navigation more difficult, though it added greatly to the picturesqueness of the town. This, however, has now been demolished, as well as most of the Venetian fortifications, which were of considerable historical interest, and its place is taken by a swing bridge.

The advantageous position of Chalcis, with the two passages, north and south, around Eubœa, made it an important commercial centre from early times, and it sent out numerous colonies, especially to the coast of Italy and Sicily. Among them was Cumæ, which gave to Rome the alphabet which was used in Latin and survives to the present day. There is a small museum in Chalcis which contains some fine pedimental sculptures of the early fifth century, representing Theseus and Antiope and other figures.

Eretria

A few miles to the east of Chalcis, on the coast, was situated the rival city of Eretria. The rich Lelantine plain, which separated the two cities, was a constant bone of contention between them. Considerable remains of Eretria are still to be seen, including the walls of the Acropolis, the theatre, and the gymnasium, with its baths. The theatre is of peculiar form, and has evidently been more than once reconstructed. In its present state its most conspicuous feature is an arched tunnel running right through the stage buildings, and accessible on the side away from the orchestra by a steep flight of steps. The foundations of the stage buildings are on a platform

GREECE AND THE ÆGEAN

supported by a solid wall nearly twelve feet high; in front of this was a proscenium with a column front. It has been suggested that the orchestra was originally at a higher level. The vaulted passage can hardly have been made for the use of actors; more probably festal processions entered the theatre by it. Eretria can also be reached by sailing-boat from the Scala of Oropus on the opposite coast.

Boeotia

The plain of Boeotia contains the sites of several historic towns, some of them in the plain itself, others situated on the hills that surround it; but none of these have much left in the way of buildings, though several have been excavated, so that their positions and plans can be traced.

The most characteristic feature of its geography is, or was, Lake Copais, which once occupied a great part of its area. Attempts to drain this lake, and so to obtain a large amount of rich and cultivable soil, have been made from time to time by means of outlets excavated through the rock. These were said to have been made in pre-historic time by the Minyans, and Heracles is said to have cleared them. Until recently they were not adequate for their purpose, and a large part of Boeotia was a shallow lake in winter and a marsh in summer; but in 1887 an English company undertook the canalization of the marsh, and an enlargement of the *katavothræ*, as the subterranean channels are called, and so reclaimed a large and rich area for cultivation. The outlets run under Mount Ptoön into two small lakes, and thence into the sea a little to the west of Chalcis. The lake was famous in ancient times for its eels.

Owing to its position between Northern and Southern

MID-GREECE

Greece, Bœotia contains many famous battlefields. Among them are: Platæa, on the northern slopes of Cithæron, where the united Greeks gained their decisive victory over the Persians under Mardonius in 479 B.C.; Leuctra, a little further to the north, where the Thebans under Epaminondas, in 371 B.C., defeated the Spartans, thereby destroying the Lacedæmonian predominance and substituting the Theban hegemony; and Chæronea, further to the west, where Philip of Macedon gained his great victory "fatal to liberty," and became the master of Greece. In this last battle the Theban "Sacred Band" fought most stubbornly and fell where they stood. A monument was erected over them on the site, and on it a lion was placed as a memorial of their valour. This had been broken and thrown down, but it has now been re-erected upon its pedestal; beneath it were found the bones of many of those who had fallen.

The principal town in Bœotia was Thebes, which was the head of the federation of Bœotian states. It has a conspicuous place both in legend and in history. Cadmus was said to have come from Phœnicia and occupied the Cadmeia, as the Acropolis of Thebes was called, and to have brought with him the Cadmeian signs which formed the basis of the Greek alphabet. From him was descended the kingly race that offered so many themes to the Greek dramatists—the tale of Pentheus and the Bacchantes, of Œdipus and the Seven against Thebes.

The modern town is situated on a low ridge which was once the Cadmeia. It has not much to show in the way of buildings except a mediæval tower, but the position of the seven gates can still be approximately identified. The ancient town was more or less circular in shape, and spread out on all sides around the citadel.

GREECE AND THE ÆGEAN

The most important town in Bœotia in prehistoric and early historic times was Orchomenos. Excavations have discovered many remains of Minyan Age, and on the slope of the hill was a palace of the Mycenæan period. The Acropolis, which is situated on a steep rock, is almost triangular in shape, with a tower at its apex; the walls are mostly of later Greek work. Flights of steps cut in the rock lead up to the summit. But the most remarkable thing to see is the beehive tomb, like those of Mycenæ. Opening out of the circular tomb is a square chamber, with a most remarkable design upon its ceiling, which has now fallen. It is similar in character to the painted ceilings of tombs of the eighteenth dynasty in Egypt, with its rich combination of rosette, spiral, lotus, and palmette ornaments; but it differs from them in being carved in stone. The whole effect has a decorative beauty that must be seen to be appreciated.

Livadia, the ancient Lebedeia, which is picturesquely situated in the gorge of the Hercyna, not far from Orchomenos, was the most important town of the district and the local seat of government in Turkish times. Its interest in ancient times is mainly derived from the oracle of Trophonius, an ancient local god, who had a reputation as a healer of diseases. It is instructive to compare the method of consulting the oracle with that customary in the worship of Asclepius at Epidaurus and at Athens. Details are given by the traveller Pausanias, who himself consulted the god. Anyone who wished to consult the oracle first underwent certain days of preparation, and then was let down by a ladder into a pit in the earth, not natural, but carefully built up, of an oven-like shape. He then lay down with his legs to the knees in a hole in the side of the pit. He was immediately swept away as if

MID-GREECE

by a swift current into the hole. There he heard or saw certain things which seem to have varied in individual cases; and he then was returned through the hole feet foremost. He seems to have been intoxicated by a sort of laughing-gas; for he is said to have laughed on his recovery. The priests questioned him as to what he had heard and seen, and doubtless interpreted it for him. Pausanias expressly states that no one ever died during this process, except a certain mercenary soldier who went through it in the hope of spoil, and whose corpse was found some way off. The whole proceeding of this oracle seems to imply some kind of artificial machinery and priestcraft; it thus contrasts with the simple and direct dream-oracles, such as those of Asclepius and Amphiaraus.

About half-way from Livadia to Delphi is the monastery of the Blessed Luke of Stiris ("Ὅσιος Λουκᾶς), a local saint of the tenth century. The monastery is large and hospitable, and it contains two churches which are of great interest and beauty. They have dark marble panelling and mosaics, which give a very rich effect. These are of the tenth or eleventh century, and are on the whole very well preserved; some which have perished have been replaced by frescoes. The style of the work is not unlike that of Daphni, which is approximately contemporary. The subjects of the mosaics are scriptural scenes and a number of figures of apostles, saints, bishops, and fathers of the Church. The effect of the whole is most impressive, and is perhaps the most perfect example of Byzantine art in Greece. The monastery is delightfully situated on the slope of Mount Helicon, and is now fairly accessible, since the railway passes Livadia, whence there is a carriage road to Distomo and Aspra

GREECE AND THE ÆGEAN

Spitia (Anticyra). Those approaching by sea may find the landing at Anticyra convenient.

Bœotia is no less famous for the mountains that surround it than for its towns. To the north-west of Thebes is Mount Sphingion, where the Sphinx propounded her well-known riddle until it was solved and herself destroyed by Œdipus. Then to the south is Cithæron, where the Bacchantes held their Dionysian orgies and Pentheus met his fate. Further west was the great mass of Helicon, with the Valley of the Muses, and Ascra, the home of Hesiod. Then further to the west again is Parnassus, usually covered with snow except in the late summer, dominating the whole Bœotian plain, and a most conspicuous object in all views from the east and south. And on the southern slope of Parnassus is the rocky ridge upon which is placed the famous precinct and oracle of Apollo at Delphi.

CHAPTER IX

DELPHI

THE site of Delphi can be reached either by train to Bralo, whence there is a carriage road to the Crissean plain, or by sea to Itea, whether by special ship or one of the frequent but somewhat irregular Greek coasting steamers. From the plain a zigzag road leads up to the village of Chryso, and then on to Delphi, nearly 2000 feet above the sea-level. The village of Castri, which formerly occupied the site of the precinct, has now been moved nearer to the sea, and the road passes through it before approaching the temple.

The site of Delphi was of ancient sanctity. Tradition placed an oracle of Earth and of Themis there before the coming of Apollo. Achilles, in the *Iliad*, alludes to "all the treasure that the stone threshold of the Archer Phœbus Apollo encompasseth in rocky Pytho." The Homeric Hymn to Apollo tells how the god, after wandering over various regions,

came to Crisa beneath snowy Parnassus, the shoulder turned towards the west, and over it there hangs a rock, and a hollow glade runs beneath it, rugged. And there Lord Phœbus Apollo ordained to make a lovely temple, and he said, "Here I am minded to make a beautiful temple to be an oracle for men, who shall ever bring me hecatombs, both those who dwell in the rich Peloponnese and those who live in Europe and the sea-girt isles, to consult the oracle." . . .

Thus spoke Phœbus Apollo and laid out the foundations both broad and long. And Trophonius and Agamedes set on them a stone threshold, . . . and countless tribes of

GREECE AND THE ÆGEAN

men piled a temple about it with polished stones, to be ever a theme of song. And near it is the fair flowing spring where the son of Zeus slew with his mighty bow "the terrible snake, the Python."

Delphi became the great centre of the worship of Apollo. Twelve of the chief cities of Greece formed what was called an Amphictyony—that is to say, a religious league—and sent sacred envoys to take part in the periodical celebrations, especially the Pythian Games, which were, with the Olympian, the chief religious festivals common to the Greeks. The Pythian Games, which were celebrated every fourth year, consisted of athletic contests and horse-races, in which all the Greek states rivalled one another; and also a musical contest, in which the chief item was a representation of the fight between Apollo and the Python, at every other Pythiad. A boy, who personated the god, had to flee after this to Thermopylæ, where he was purified from blood-guiltiness, and whence he returned in the procession of the Daphnephoria, or carrying of the laurel.

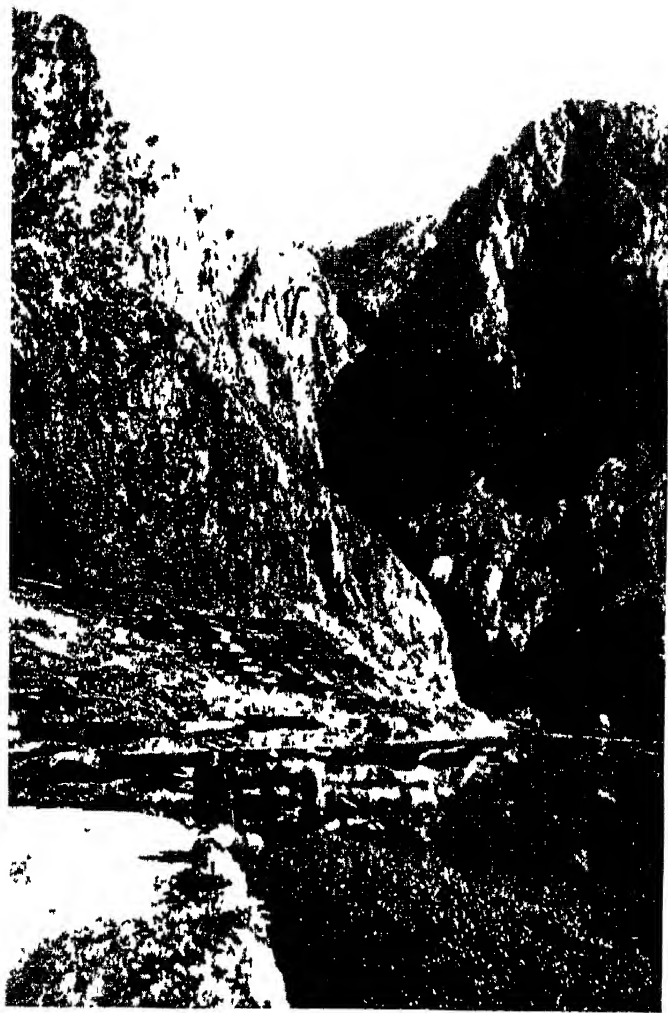
These athletic contests were carried on in the Stadium, a level space of the requisite size high up on the mountain-side. The musical performance took place in an open area called the Threshing Floor, just below the terrace on which the temple stood. For the chariot-races there was no room at Delphi itself, and therefore they were held on the plain below.

A visitor to Delphi is not likely to have any doubt as to the reasons for its sanctity. The rugged gorge between the Phædriades, the shining rocks, which are themselves an offshoot of Parnassus, is most impressive, and out of it runs the sacred fountain of Castalia. The actual site of the oracle appears to have been within the



VIEW FROM DELPHI

Photo Boissonnas



DELPHI THE CASTALIAN GORGE

DELPHI

temple itself, about five hundred yards from the spring. Some ancient writers mention a chasm from which there arose an intoxicating vapour, and the Pythia was said to be seated on a tripod over this chasm when she uttered her inspired ravings. But there is considerable doubt and difficulty as to the method by which the responses were given. The utterances of the Pythia seem to have been edited by the prophets and turned into hexameter verse, at least until the time of Pyrrhus; and it appears also that those who consulted the oracle, or at least such of them as had special privileges, were allowed to hear the Pythia themselves. It has been doubted whether there is any natural vapour which has the intoxicating effect mentioned; and in any case there is no trace now of any cleft beneath the temple; some think that the Castalian gorge is itself the cleft mentioned. The nature of the questions put to the oracle and of the responses given by the god are in many cases recorded. It is a common illusion that the Delphic oracle was chiefly concerned with prophesying the future; but this is only one side of its character, and that not the most essential. The Greeks were in the habit of applying to the oracle for guidance in matters of policy and religion, or to obtain a divine blessing upon any project or enterprise, such as sending forth a colony. Doubtful matters in the State organization of religion, such as the cultivating or leaving open of sacred lands, were referred to it, with every precaution to prevent any response being directed by private influence. The oracle thus had much the same effect as a holy synod in making the religion of the various states homogeneous and in regulating religious observances. There were, it is true, some instances in which a response to a definite question could hardly be evaded,

GREECE AND THE ÆGEAN

or had to be dealt with by an ambiguous answer. The best known example is that of Croesus, who was told that "if he crossed the Halys he would destroy a great empire." So he did; but it was his own, and not that of Persia. And when the Athenians from the country poured into Athens at the beginning of the Peloponnesian War and occupied the Pelargicon in spite of the advice of the Delphic oracle, Thucydides remarks that the disasters that followed were not due to the neglect of the response, but those in charge of the oracle foresaw that the circumstances leading to such occupation would be disastrous to Athens. In Hellenistic times the oracle lost its reputation; but that it should have been treated with the utmost respect for several centuries implies considerable tact and ability on the part of the prophets and other officials.

The Precinct of Apollo at Delphi is an approximately rectangular enclosure. Its lower or south wall, called the Hellenico, follows the contour of the ground in a slight curve, is situated just above the modern road, and is built of regular squared blocks. The two side-walls run up the rapid slope of the hill, and each of them is pierced by four gates. At the top the boundary wall is much obscured by blocks that have fallen from the rocks above, and by massive dikes of rough stone that have been constructed to prevent damage from such landslips and from torrents.

In front of the southernmost gate on the east side there is a large paved court surrounded by colonnades, which is evidently the place where sacred embassies would gather together to approach the precinct, and is also the most convenient place for the modern visitor to begin his course. The leading feature in the lay-out of the precinct

DELPHI

is the Sacred Way, of which the pavement is still to a great extent preserved. It follows a zigzag course, first from the gate of entrance nearly parallel to the Hellenico, then turning in a north-easterly direction to the south-eastern corner of the terrace on which the temple is placed, and then running north up to the open space in front of the temple itself. The Sacred Way slopes steeply up the hill, and its different stretches are also connected by smaller staircases. It is bordered along its whole extent by the various offerings and treasuries of the different Greek states. The site of Delphi was a place where, as at Olympia, the Greeks from various cities could meet upon neutral ground; and consequently it was not uncommon to set up memorials to victories, not only of Greeks over barbarians, but also of one Greek state over another. The whole precinct, on both sides of the Sacred Way, is a mass of foundations of such monuments and of the treasuries which were built to hold the most precious offerings of the various states. In most cases nothing but the foundations of these structures has been found, and consequently it is often difficult to identify them with the objects described by Pausanias. Only in a few instances—most notably that of the Athenian treasury—has it been possible to reconstruct them out of their original materials upon their original bases. The French excavators have put up labels on most of the remains that can be identified. The sculpture and the architectural detail of the various ornaments must be studied in the museum which has been built on the site by M. Zynghros. The complete restoration of the whole precinct, both in plan and in a general view, has also been published by the French excavators. With this help it is possible to realize in imagination all the monuments

GREECE AND THE ÆGEAN

that bordered the Sacred Way or filled the rest of the precinct.

In addition to these there were innumerable statues in bronze and in marble. The Emperor Nero is said to have carried off five hundred bronze statues from Delphi; yet there were plenty left for Pausanias to describe.

Immediately on entering the precinct the visitor in ancient times was confronted with two groups of bronze statues, which exemplify both the historical character and the impartiality of Delphi. One of these was the Athenian group commemorating Marathon, an early work of Phidias. It represented Miltiades accompanied by Athena and Apollo and the Athenian tribal heroes. Close beside the monument of the greatest triumph of Athens was placed that of her most humiliating defeat at Ægospotami, representing the Spartan admiral Lysander, a group of gods, and the sea-captains of the various states which shared his victory. The platform on which one of these two groups stood—it is uncertain which—may still be seen near the entrance of the precinct. Close by is the basis on which stood a bronze bull, dedicated by the Corcyreans in thanks for a miraculous draught of fish that a bull had revealed to them.

A little further along the Sacred Way are two semi-circular bases facing one another, with the names of Argive kings and heroes, in memory of a victory over the Spartans. It would be easy to enumerate such monuments at length, following the description of Pausanias, though only in a few cases can these sites be identified.

Just above the south wall of the precinct was the treasury of the Sicyonians. The most interesting portion of this is the archaic sculpture which was found

DELPHI

built into its basis, though it is disputed whether this comes from an earlier treasury of the Sicyonians on the same site or from an old treasury of the Syracusans. It consists of archaic curved metopes, apparently from a circular building, and is now in the museum.

Just beyond this is the basis of a treasury in the Ionic style, which is remarkable for the richness of its sculptural decoration. This can best be studied in the museum, where a complete restoration of the building in plaster has been erected. The French excavators, following the description of Pausanias, identified it as the treasury dedicated by the Siphnians as a tithe of the produce of their gold-mines, and this identification is now generally accepted, though for a time it was thought to be more probably the treasury of Cnidus, and it will be found so described in some accounts of Delphi. The Cnidian treasury was in the same region, and the two female figures from it, slightly more archaic than those of the Siphnian treasury, can be seen in the museum.

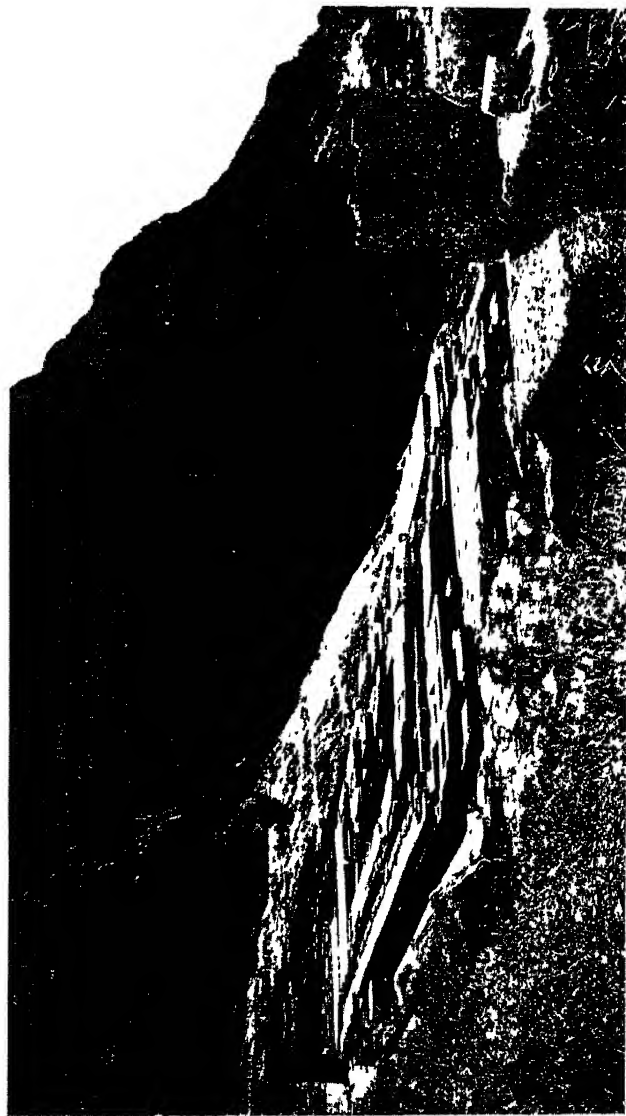
In the south-east corner of the precinct, just beyond the turning of the Sacred Way, there are several more bases, including that of the Theban treasury. The most conspicuous building in the whole precinct, as it is now to be seen, is the treasury of the Athenians, just above the turn of the Sacred Way. It is in the Doric style, and the metopes on all its four sides were decorated with sculptures, representing the exploits of Heracles and Theseus. The originals are in the museum, but their place is taken by casts in the complete rebuilding of the treasury out of its original blocks upon the site. The treasury was built by the Athenians out of the spoils of Marathon, and on a platform beside it was erected a trophy of Persian armour commemorating the same

GREECE AND THE ÆGEAN

battle. A feature of peculiar interest is offered by the inscriptions incised on the walls of the treasury, including the famous hymn to Apollo with musical notation added.

Above the Athenian treasury was the Delphic Council House; and then, in the space between the Sacred Way and the polygonal wall of the temple terrace, there were situated some of the most ancient sacred objects in Delphi. Among them are the Rock of the Sibyl, from which she is said to have chanted her oracular responses. Close by was an Ionic column bearing a colossal sphinx (now in the museum) dedicated by the Naxians. On the other side of the Sacred Way was an open space called the Threshing Floor (Halos), and here took place the sacred drama representing the fight of Apollo with the Python, and the musical contest connected with it. At the eastern end of the polygonal terrace wall stood a portico dedicated by the Athenians from the spoil of their enemies. The large archaic inscription on the step does not indicate which enemy, but the date is probably the latter part of the sixth century B.C. The wall itself is covered with inscriptions, many of them recording the manumission of slaves by means of a sale to the god.

Beyond the corner of the polygonal wall the Sacred Way turns sharply to the north, and leads up to the open place in front of the temple. Here may be seen the great altar of sacrifice, built by the people of Chios, who, as the inscription records, were given in return by the Delphians the privilege of *promanteia*, or right to consult the oracle directly. Here also is the circular basis on which was once placed the famous tripod dedicated by the united Greeks to commemorate the crowning victory over the Persians at Plataea in 479 B.C. The names of



DELPHI. THE TEMPLE OF APOLLO

Photo Boissonnas



THE VALE OF TEMPE

Photo Boissonnas

[See p 131]

DELPHI

the different states are inscribed upon the three coiled serpents which once supported the tripod. This Serpent Column now stands in the Hippodrome at Constantinople, but the golden tripod had disappeared before the time of Pausanias.

The temple of Apollo is situated on a level terrace which stretches beyond it on all sides. The extant foundations belong to a temple built in the fourth century B.C., but built into these foundations there may be seen remains of the temple built in the sixth century B.C. by the Alcmaeonid family of Athens. They were in exile at the time, and contracted to build the temple of stone; but they constructed the eastern end of marble, including its sculptural decoration, which is still partially preserved in the museum. The foundations of the cella and colonnade of the later temple can be clearly distinguished; but the hope that the arrangements of the adytum, or inner shrine, might throw some light on the way the oracles were delivered has been disappointed. There are various open spaces beneath the floor of the temple, but none of them shows any intelligible design. The water of the spring Cassotis, which is just above the temple, and was thought to be one of the sources of inspiration of the Pythia, is led under the temple and through the terrace south of it, where there are steps leading down to a small subterranean chamber; but there is no indication as to how this was used, though it must have served some sacred purpose.

The portion of the terrace north and east of the temple contained many votive offerings, among them the Acanthus column and the dedications of the Thessalian Daochos. These statues are described in more detail in the account of the museum at Delphi (p. 126). The

GREECE AND THE ÆGEAN

finest statue found at Delphi was the bronze Charioteer dedicated by a prince of Syracuse. It was buried by a fall of rock, and was found almost perfect by the French excavators. It is now the chief treasure of the Delphi museum.

From the west end of the terrace a staircase leads up to the theatre, which is remarkably well preserved, and has been used for some modern reproductions of Greek plays. It dates probably from the second century B.C., and occupies the north-west corner of the precinct. At the north-east corner it is still possible to trace the place of the Lesche, or club-house, of the Cnidiars. This contained the famous frescoes by Polygnotus, representing the visit of Odysseus to the land of the dead and the capture of Troy by the Greeks. An elaborate description of these frescoes is given by Pausanias, but no remains of them are now to be seen, though some reminiscences of them can be traced on contemporary vase-paintings.

A steep path leads up from the theatre to the stadium, which is a levelled space surrounded by seats, many of which still remain *in situ*. The grooved slabs for the starting of the race still remain, and the whole gives probably the best surviving example of what a Greek stadium was like. Some blocks of masonry are the remains of what was once a Roman triumphal arch. High above this on the ridge are the fortification walls built by Philomelus when, in 356 B.C., he occupied Delphi and plundered the shrine.

The museum at Delphi has been built to contain the sculpture that has been found in the course of the excavation. In the entrance-hall is the famous bronze statue of a charioteer; in the rooms on the left are the sculptures

DELPHI

from the early temple of Apollo and from the Sicyonian treasury, and the early Argive statues of Cleobis and Biton. Beyond these, in the end room, are the sculptures from the early Ionic treasuries of Cnidus and Siphnos and a reconstruction of the front of the latter. Here also is placed the colossal sphinx of the Naxians. In the room to the right of the entrance are the metopes from the treasury of the Athenians; beyond those the fourth-century sculptures from Marmaria; and then later Greek and Roman sculpture, including the Lysippean statue of Agias, the reliefs of Æmilius Paulus, and the statue of Antinous.

The Charioteer was set up on an inscribed basis recording its dedication by Polyzalos, in all probability the brother of Gelo and Hiero of Syracuse, whose victories in the chariot-races at Delphi and Olympia are celebrated in the Odes of Pindar. The first line of the inscription is cut over another, which had been partially erased, but which, according to a careful study of the extant indications, recorded a dedication by a prince of Gela. The statue must be dated shortly after the Persian invasion of Greece. There is, unfortunately, no certain evidence as to the sculptor who made it. The most probable suggestion is that it should be attributed to Calamis, whose Attic grace and delicacy seem here to find a characteristic example; he was especially famous for his chariot groups, and is recorded to have worked for the princely family of Syracuse. Professor von Duhn suggested Pythagoras of Rhegium. Whoever was the sculptor, the Charioteer certainly offers us the finest example we possess of early Greek bronze-work. It represents a young man in the usual dress of a charioteer, a thick woollen tunic reaching nearly to his feet. He

GREECE AND THE ÆGEAN

was standing at ease in the chariot, which is now lost, and is probably an idealized portrait of the man who actually won the race—possibly a cadet of the famous Syracusan family. Polyzalos himself must have been middle-aged at the time; but in Homer and in the Attic poets young heroes are represented as driving their own chariots in the races. This would explain the distinguished and aristocratic type. The style shows the utmost simplicity and severity.

There is nothing superfluous or accidental either in the modelling of the head and arms and feet, or in the folds of the drapery. This severity is enhanced by some archaic survivals in the technique—the clear definition of brows and lips, the lips inlaid in a different metal, the hair clinging so close to the scalp as hardly to affect its outline, though the small curls, worked in the flat all over its surface, are most delicately rendered. The eyes still remain intact, with their paste filling, a soft brown in the iris, black in the pupil, and the white its natural colour; and their effect, though extraordinarily life-like, has nothing staring about it. . . . This is partly due to the way in which the pupils are shaded by the projecting margins of the bronze eye-sockets, which are cut into fine points to represent the eyelashes. . . . The heavy folds of the tunic are studied with the utmost care, whether they are gathered over the shoulders and arms, or hang in parallel pleats from the belt. The first feeling of severity, even of stiffness, which one may feel upon seeing this statue, gradually gives way to a feeling of its wonderful combination of dignity and grace.¹

The pedimental sculpture from the temple of Apollo dates from the building by the Alcmaeonidæ. The marble figures from the eastern pediment consisted of a chariot group with Apollo and Artemis, and attendant figures, both male and female, placed symmetrically;

¹ E. Gardner, *Six Greek Sculptors*, p. 49.

DELPHI

at the two ends were groups of a lion seizing a stag and a bull. The composition is very primitive. The other pediment appears to have represented the battle of the gods and giants. These pediments must have been destroyed and buried before the fourth-century temple was built; nothing is left of the later pediments described by Pausanias. The archaic metopes in the same room were built into the foundation of the treasury of Sicyon, and are generally supposed to have come from an earlier treasury of the same city. They are of a peculiar elongated shape, and seem to come from a curved or circular building. The chief subjects are a cattle raid and the ship *Argo*, with the Dioscuri on horseback in front of it and the musicians Orpheus and Musæus standing on its deck. Other metopes represent Europa riding on the bull, and a large figure of a boar. The style of all these is simple and archaic, the drapery enveloping the body in flat masses; the cattle are represented three abreast by reduplicating the outlines of their legs; but some variety is introduced by turning the heads of the nearer cattle to face the spectator. If Sicyonian, these are examples of early Peloponnesian art; but the resemblance to the Sicilian metopes of Selinus has suggested to some that they come from an early Syracusan treasury. A characteristic example of Argive sculpture may be seen in the statues of Cleobis and Biton, with the signature of the sculptor Polymedes of Argos. Herodotus tells the story how, when no beasts could be found to draw their mother to the temple of Hera at Argos, they yoked themselves to her car. Their mother prayed the goddess for her best gift, and the two youths fell asleep and woke no more. The Argives dedicated their statues at Delphi as a memorial of their filial piety. The statues

GREECE AND THE ÆGEAN

show the solid and massive proportions suitable to the exploit.

A characteristic example of the Ionian sculpture of the sixth century B.C. may be seen in the sphinx dedicated by the Naxians, and mounted on an Ionic column. It is perhaps the most remarkable example of the way in which the Greeks adopted a decorative form from the East with a new meaning. The colossal figure, which was set up south of the temple platform, must have dominated its surroundings.

In the same room are the sculptures from two treasuries of rich Ionian workmanship, those of Cnidus and Siphnos.

Of the Cnidian treasury not much is left beside the two female figures (Caryatids) that took the place of columns in its façade. The eyes, now hollow, were once filled with paste; many other details were added, giving a quaint richness to the whole. The similar figures from the Siphnian treasury are rather heavier and rounder in form. The front of this Siphnian treasury has been reconstructed in plaster in the museum, and the original reliefs are placed on the walls beside it.

The sculpture of the Siphnian treasury consists of a pediment and a continuous or Ionic frieze, which ran round all four sides of the building. The pediment represented the struggle between Apollo and Heracles for the tripod, a favourite subject of Delphic sculpture. The composition is a curious one, as all the figures are moving from left to right, with Athena in the middle as arbitress. The technique is also peculiar, as the figures are treated as if in relief, but the background is entirely cut away behind the upper part of the figures, so as almost to give the effect of sculpture in the round. The frieze

DELPHI

represented on the west front a procession of goddesses in chariots—probably the Judgment of Paris; on the south side a scene with chariots and horsemen—probably the carrying off of the daughters of Leucippus at a festival by Castor and Pollux; on the east front a scene from the Trojan War, the fight over the body of Euphorbus, in the presence of an assembly of gods; and on the north side the battle of the gods and giants, the most conspicuous figure being the Mother of the Gods in a car drawn by lions, one of whom has seized a giant. There is a considerable difference in style in different parts of this frieze. On the west and south sides the relief is comparatively low, with delicate details worked into the front surface, and the figures are in profile; the four horses are in pairs, with doubled outlines. The whole effect is conventional, but highly decorative. On the east and north sides the sculptor has made full use of the depth of relief to give variety of pose and effect; many figures, and even the chariots, are represented three-quarter face, and the whole is full of life and vigour. So great is the contrast that it was by some doubted whether all could belong to the same building; it is evident that two sculptors or schools of sculpture must have been employed. It is to be noted that the more detailed work is placed where it would be seen from close in ascending the Sacred Way, while the broader and more decorative style would be visible from some distance.

The metopes of the Athenian treasury are in the room to the right of the entrance-hall. They represent partly exploits of Heracles and Theseus and partly, on the eastern front, scenes from the battle of Greeks and Amazons. Many of these show the charm and delicacy which distinguish Attic sculpture and vase-painting of

GREECE AND THE ÆGEAN

the same period. They thus form a very valuable supplement to the knowledge of Attic art of the early fifth century which is derived from the Acropolis excavations.

The rest of the room on this side of the museum is occupied mainly by later Greek or Roman works. The sculptures and architectural remains from the site (called Marmaria), just the other side of the Castalian spring from Delphi, are mostly of the fourth century B.C. There are some metopes from a circular building, the Tholos, representing Amazons. An interesting and unique dedication is the Acanthus column, probably a dedication from the town of Acanthus. It is in the form of a large acanthus plant, surmounted by three figures set back to back; they are clothed in transparent drapery, and wear basket-shaped crowns on their heads; the style of the work is of the late fifth or early fourth century, but shows a slightly archaistic touch. They probably represented dancers, of the kind later identified as Caryatids. The whole was once surmounted by a metal tripod.

The set of statues dedicated by the Thessalian Daochos to commemorate the victories of his family in the Pythian Games is of peculiar interest from its association with the sculptor Lysippus. The statues set up at Delphi were of marble, but in Thessaly Daochos set up another set of the same athletes in bronze; and on the basis of one of these, the pancratiast Agias, is the signature of Lysippus as artist. The statues at Delphi are probably to be regarded as contemporary marble replicas of the bronze originals. The statue of Agias, with its slender proportions, its alert attitude, and the intensity and concentration of its expression, gives us valuable evidence as to the style of Lysippus. It is typical rather than

DELPHI

individual, for the victory of Agias took place some two generations before the dedication by Daochos. The other statues found with it may well belong to the same school.

A conspicuous monument, which has been re-erected in the museum, records the victory of Æmilius Paulus over Perseus of Macedon in 168 B.C., and shows the characteristic armour of the combatants. Among the later portraits is a very charming and subtly modelled head, probably of a foreign type. There is also a fine example of the statue of Antinous, the favourite of Hadrian, with its rather sombre expression.

CHAPTER X

NORTHERN GREECE

THE north coast of the Corinthian Gulf to the west of Itea is very rugged and mountainous. The Ozolian Locrians, who inhabited it, were backward in civilization, and it has few ancient sites of interest. Near the narrow entrance of the Corinthian Gulf is the town of Naupactus, a name explained by tradition as indicating the place where the Dorians built their ships to cross to the Peloponnese. In any case it is suitable to a town so famous in naval history. A long and interesting inscription records the conditions under which a Locrian colony was established in the town, probably in the first half of the fifth century B.C. In 455 B.C. the Messenians expelled from their country by the Spartans were settled there by the Athenians. The town was used as a naval base for blockading the Gulf of Corinth by the Athenian admiral Phormio in 429; with only twenty ships he twice defeated a vastly greater fleet of the Peloponnesians, and established the naval superiority of Athens, which it retained almost to the end of the Peloponnesian War. As Lepanto, the town also gave its name to the great battle of A.D. 1571, which gave a decisive check to Turkish naval power in the Mediterranean; this battle was fought near the small islands just outside the Gulf.

Naupactus itself is very picturesquely situated, with its fine Venetian walls running up the hill from the sea on each side to a point inland.

The town in this region which has played the most

NORTHERN GREECE

conspicuous part in more recent history is Missolonghi. During the War of Independence it was the chief stronghold of the Greeks in the west.

Its heroic defence against the Turks was one of the chief episodes of the war. It successfully repulsed two sieges in 1822 and 1823, and in 1824 Lord Byron came to the town and brought additional munitions with which the defences were strengthened; but he died of fever before the third siege, 1825-26, which lasted a whole year, and ended in a desperate sortie of the whole mass of the defenders, very few of whom found their way through into friendly territory. There are monuments in the town to Byron and to those who fell in the defence and in the great sortie.

The railway, which turns to the north beyond Bralo, the station for Delphi, passes through or near many places of interest. The first portion of the line is a finely engineered work through the rugged passes of Mount Ceta, from the summit of which Heracles ascended from his funeral pyre to heaven, and Mount Othrys. Between the two is the rich valley of the Spercheus, the river in whose honour Achilles wore the lock which he cut off to offer at the tomb of Patroclus—for this Phthia was his native country.

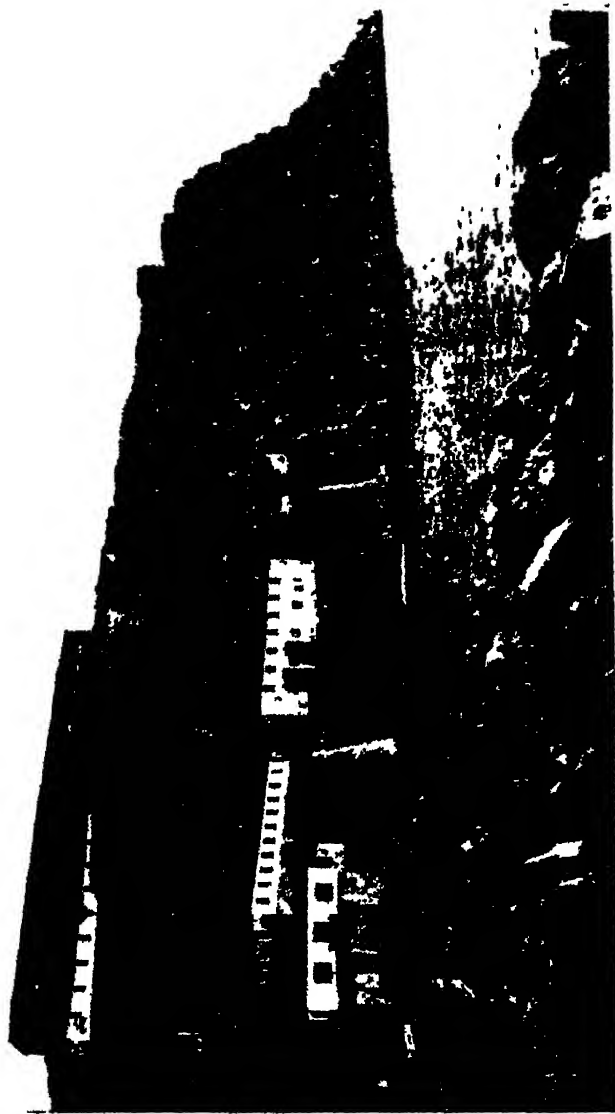
Where the Spercheus runs into the sea is a site of another interest, Thermopylæ, where the Delphic Amphictyony (or religious federation) met, and whither at the celebration of the Pythian Games the boy who personated Apollo had to flee from Delphi. Yet another fame attaches to it from the heroic defence of the pass by Leonidas. But it is not easy now to realize upon the spot the conditions of that combat. For the river, in the course of ages, has brought down much silt and so

GREECE AND THE ÆGEAN

affected the coast-line that the pass would not now be defensible. The shore shelves so gradually that it is not easy now to land at or near Thermopylæ; but it can be reached by carriage road from Lamia. The steam arising from the hot springs that gave their name to the pass may still be seen. Beyond Mount Othrys the main European railway crosses the great plain of Thessaly, and is crossed by a narrow-gauge line which runs from Volo to Kalabaka. The Gulf of Volo is the place from which the famous voyage of the Argonauts was said to have started. The site of Iolcos was near to the present Volo; and Mount Pelion, just above it, was said to have supplied the pine out of which the *Argo* was built. Volo is an excellent harbour, and is a frequent port of call for Greek ships. The town is very pleasant, but quite modern. It has little to show in the way of antiquities except a series of painted tombstones, some of them of very high artistic quality. These were mostly found in demolishing the walls of the citadel, and are now preserved in the local museum.

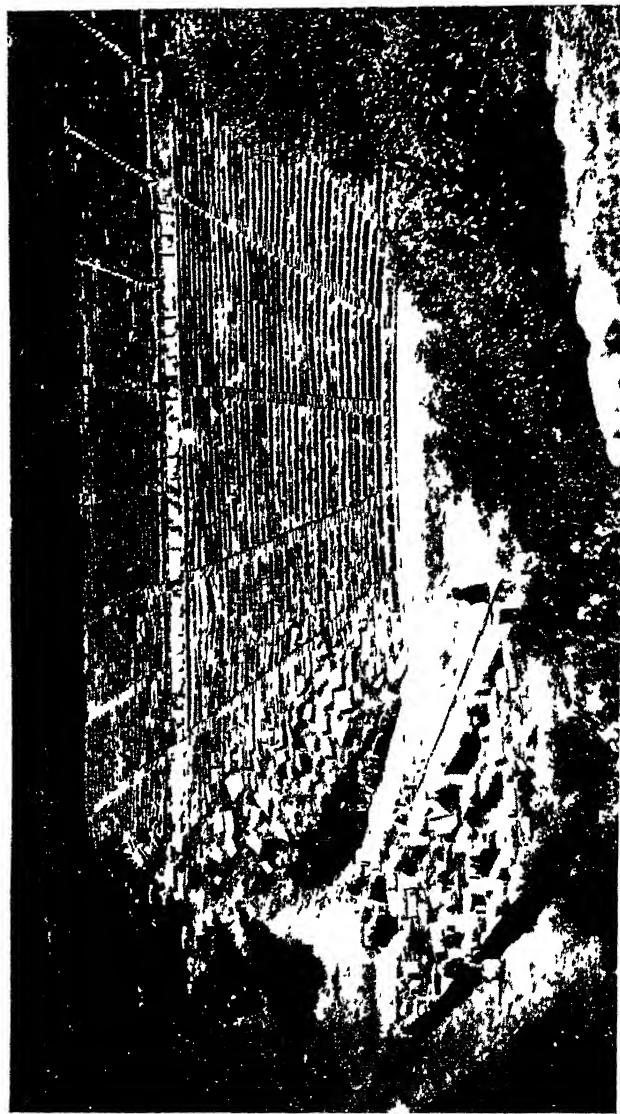
From the station of Kalabaka, at the western end of the Thessalian railway, it is possible to visit the monasteries of Meteora. These have aroused the astonishment of many travellers. Curzon, in his *Monasteries in the Levant*, gives the following description:

The scenery of Meteora is of a very singular kind. The end of a range of rocky hills seems to have been broken off by some earthquake or washed away by the Deluge, leaving only a series of twenty or thirty tall, thin, smooth, needle-like rocks, many hundred feet in height—some like gigantic tusks, some shaped like sugar-loaves, and some like vast stalagmites. These rocks surround a beautiful grassy plain, on three sides of which there grow groups of detached trees, like those of an English Park. Some of the rocks



NAUPLIA

[See p 140]



THE THEATRE AT EPIDAUROS

[See p. 150]

NORTHERN GREECE

shoot up quite clean and perpendicularly from the smooth green grass; some are in clusters; some stand alone like obelisks; nothing can be more strange and wonderful than this romantic region.

The monasteries set on the top of these rocks can be reached either by ladders up the face of the cliffs—a climb not to be attempted by any without a strong head for heights—or by a rope attached to a windlass turned by the monks, the visitor being hauled up in a net. Such, at least, was the usual procedure when the monasteries were fully occupied. Only a few of them are now inhabited, and by a much reduced number of monks, so that probably there are not enough left in some cases to operate the windlass. A possibly imaginative traveller records that when he visited one of the monasteries he noticed that the rope was frayed, and asked how often a new rope was fitted. He received the cheerful reply: "Whenever the old one breaks."

The river Peneus, which drains the plain of Thessaly, escapes from it by the Vale of Tempe, which was one of the most famous spots for natural beauty in the ancient world. It is a deep cleft between the mountains Ossa and Olympus, and is so remarkable a feature that it was said by Greek tradition to have been made by Poseidon with a stroke of his trident. Its peculiar beauty is due to the combination of the river and richly wooded valley with the lofty cliffs that surround it. The scenery can be seen to some extent from the railway, but it is better for those who can spare the time to proceed by the road. North of Tempe the railway continues between the sea and Olympus; but the mountains can be seen better from the sea. When the great mass of Olympus can be seen, with Ossa a little lower to the south of it and Pelion

GREECE AND THE ÆGEAN

further still, one can easily understand the tale of the giants piling Pelion upon Ossa in order to climb Olympus.

Those who have seen from the Gulf of Salonika the splendid snowy mass of Olympus illuminated by the sunrise will appreciate Brunn's poetical suggestion that the so-called "Theseus" in the east pediment of the Parthenon represents Olympus facing the Sun-god as he rises from the sea—a suitable setting for the miraculous birth of Athena.

Salonika, the ancient Thessalonika, is built close to the site of a more ancient town, called from its hot springs Therma. Hence the ancient name of the Thermaic Gulf. It has a fine harbour and quays, and is the largest and most important town in Macedonia. A large portion of the population consists of Jews of Spanish origin, who speak an archaic sort of Castilian as well as Hebrew.

The massive walls and towers of Salonika, dating mostly from the Byzantine Age, are well preserved on the citadel and towards the land side, but little of them is left near the sea, except the White Tower, which served as a naval signal-station while Salonika was the Allies' base for the Macedonian campaign.

Salonika possesses several fine Byzantine churches. The great fire of August 18, 1917, destroyed about a square mile of the town, including, unfortunately, the church of St Demetrius, but owing to a change in the direction of the wind the churches of St Sophia and St George escaped injury. That of St Demetrius was a basilica with fine mosaics in the apse and over the side colonnades. Fortunately, these had been carefully copied by British archaeologists before the fire; the church itself has been rebuilt. The church of St Sophia is similar in form to that of St Sophia in Constantinople. It has

NORTHERN GREECE

fine mosaics in the dome, and some very beautiful columns with capitals of wind-swept acanthus design. The church of St George has a large dome supported on a massive drum, with very fine mosaics. It is said to be of pagan origin, but the tradition that St Paul preached there to the Thessalonians does not appear to have any historical foundation. The church of the Holy Apostles is a very fine example of ornamental Byzantine brickwork. Many of the churches were used as mosques in Turkish times, but have now been restored to Christian worship. Many of these have fine minarets built on to them, which give an Oriental appearance to the town when seen from the sea. These minarets presented a strange appearance during the great fire, for their internal woodwork blazed up through their summits, and made them look like gigantic candles. The whole town has been laid out anew since the fire.

There were many flourishing Greek colonies along the coast of Macedonia and Thrace; but most of them still await systematic excavation. The most characteristic feature of this region is the "Holy Mountain," as the Greeks call the easternmost of the three prongs of the Chalcidice. It ends in the conical peak of Mount Athos, always dreaded by ancient sailors because of the gales sweeping down from the Hellespont. Consequently Xerxes, when he invaded Greece, made a canal, of which traces can still be seen, through the isthmus which separates the promontory of Athos from the mainland, in order that his fleet should be able to accompany the advance of his army along the coast.

There are twenty monasteries on the Holy Mountain, containing over five thousand monks; the majority are Greek, but there are also Russians, Serbs, Bulgarians,

GREECE AND THE ÆGEAN

and Rumanians, mostly in special monasteries. The whole promontory is administered by a Holy Synod meeting at Karyaes, representing the twenty monasteries; it retained a certain measure of independence and self-government even in Turkish times. The various monasteries cultivate not only their own gardens, but also many farms belonging to them on the mainland. The port for landing is at Daphni, on the west coast; there are mule-tracks leading from one monastery to another. No female, human or animal, is allowed on the promontory, and this rule is applied with the utmost strictness, so that no women visitors are allowed to land. Permission for other visitors has to be obtained from some ecclesiastical authority, and they will then be hospitably received in any monastery. The monasteries are scattered over the mountain, some of them along the coast, some inland, and all of them are surrounded by the most wild and picturesque scenery.

The monasteries vary considerably in size, but most of them conform to a similar plan. Nearly all are strongly fortified, and have massive walls and towers, a survival from the time when piracy was prevalent. They consist of a court or courts, surrounded by cloisters and cells, and containing one or more churches; there are often wooden balconies above the outer walls. The churches and treasuries are full of rich offerings, and are decorated by fine Byzantine mural paintings, mostly the work of a local school of artists. The libraries which exist in many of the monasteries contain numerous rare books and manuscripts; these have for the most part been studied and catalogued, above all by Greek scholars. Such men travellers as can spare the time will find a visit to the Holy Mountain of the greatest interest and pleasure, whether

NORTHERN GREECE

for the beauty of natural scenery or for the insight it gives into many aspects of mediæval life. The conical peak in which the promontory ends is a most prominent landmark, and throws its shadow far to the east and west at sunset and sunrise.

CHAPTER XI

THE NORTHERN PELOPONNESE

THE journey from Athens to the Peloponnese may be made either by railway or by road; the latter is especially to be recommended, for the road as well as the railway follows the coast from Eleusis to Corinth, and the view over the Saronic Gulf from the Scironian rocks, with Ægina and the Argive mountains in the background, is one of the most beautiful in the world, and is constantly seen at fresh angles from the windings of the road.

The first town to be reached after leaving Eleusis is Megara, which is situated on a hill about two miles from its ports of Nisæa and Minoa. These bore the same relation to it as Piræus to Athens, and were similarly connected with the town by "Long Walls." The position of Megara, nearest to Athens of the states of Dorian race and sympathies, subjected it to many attacks and oppressions on the part of its more powerful neighbour. Megara is chiefly known to travellers at the present day for the dances in national (or Albanian) costume which take place there on Easter Tuesday.

From Megara to the Isthmus of Corinth both road and railway run along the Scironian rocks; in his adventurous journey from Træzen to Athens Theseus was said by tradition to have met here the robber Sciron, who used to compel all wayfarers to wash his feet, and while they were doing so kicked them over the cliff to his gigantic tortoise, which waited below, and may still be recog-

THE NORTHERN PELOPONNESE

nized by imagination in one of the masses of rock that lie beneath.

At Kalamaki is the eastern end of the Corinth Canal, protected by moles. A little to the south of it is the precinct of Poseidon, where the Isthmian Games were celebrated. This has been excavated, but there was little depth of soil, and there does not appear ever to have been any such number of buildings and offerings as at Olympia and Delphi, though the Sacred Grove was celebrated by Pindar and other ancient writers, and the games continued to be carried on until the establishment of Christianity; they were under the administration of Corinth. Close to the precinct was the wall of fortification which ran right across the Isthmus, nearly parallel to the canal; this was made and renewed at various times. The canal, which occupies a cutting about four miles long and about a hundred and seventy feet deep, was projected in Roman times by various emperors, and Vespasian is said to have set Jewish prisoners to work on it after the capture of Jerusalem. The project was seriously attacked in 1881, and completed in 1893. It shortens by about two hundred miles the journey from the Ionian to the Ægean Sea, but is only available for ships of moderate tonnage, mostly Greek coasting steamers and sailing-boats. It is crossed at the highest point by road and railway bridges.

Corinth, like many other early Greek cities, was situated at some distance from the sea; but it had the great advantage that its two ports, Cenchreæ and Lechæum, were respectively on the Saronic Gulf, a part of the Ægean, and on the Gulf of Corinth, which opens to the Ionian Sea and leads to Italy and Sicily. Corinth became consequently the great emporium for exchange between East

GREECE AND THE ÆGEAN

and West; and, in addition to this, her industrial activity both in pottery and metal-work led to great commercial prosperity. The town was situated on a low plateau north of the Acro-Corinth, which was at all times a formidable fortress. Corinth was completely destroyed by Mummius, and refounded as a Roman colony by Julius Cæsar. In these circumstances it is not surprising that very few remains of the earlier town can now be seen; the most conspicuous of them is a temple, probably of the sixth century, of which several columns are still standing.

Extensive excavations have been carried on at Corinth since 1896 by the American School at Athens. A great depth of soil had to be removed; most of the buildings discovered belong to the time of the Roman restoration of the town; they consist of broad, paved streets, staircases, and porticoes. The most characteristic portion is that round the fountain Peirene, of which the water is traditionally supposed to come from the spring in the Acro-Corinth. The fountain is in a cave which has at various periods been furnished with new architectural settings and decorations. The court in front of it is probably what Euripides was thinking of when he spoke of the gossip of the old men who sat and played draughts around the sacred water of Peirene. At a short distance away is another spring, probably to be identified as that of Glauce. This is in a subterranean chamber, and some of the bronze lions' heads from which the water flowed are still preserved *in situ*. On the outside the structure is ornamented with a series of metopes and triglyphs, like those of a Doric temple. The excavation generally gives the impression of a spacious and well-laid-out *agora* of Roman times; in a few places remains of Greek build-

THE NORTHERN PELOPONNESE

ings can be seen. The theatre is in the side of the hill on which the temple stands.

It is well worth while to ascend the Acro-Corinth for the sake of the view. It is about 1886 feet high, and is an easy climb; most of the distance can be covered on a horse or mule. The walls of the fortification are well preserved; they are of various periods from classical to Turkish times. The fortress was held by the Macedonians in later Greek times. It underwent several sieges, the one described in Byron's poem being that of 1715, when the Turks captured it from the Venetians.

Owing to its position above the Isthmus of Corinth the Acro-Corinth commands a most extensive view. The Isthmus, with its two seas, is visible almost as in a map. North of the Gulf of Corinth are the mountains Parnassus, Helicon, and Cithæron; and further east appear Parnes, Pentelicus, and Hymettus, with the coast-line of Attica as far as Sunium, and the Saronic Gulf, with Ægina set in the midst of it. Then away to the west are the mountains of North Arcadia, Cyllene and the rest, partially hidden behind the nearer hill of Phouka. In a hollow a little below the summit of the Acro-Corinth, near a ruined barracks, is the underground well-house containing the spring of Peirene, said by some to have been struck out by the hoof of the winged horse Pegasus, which Bellerophon caught and tamed. The water is so clear that it is difficult to distinguish where it begins on the steps that lead down to it. This water is reputed to pass underground, and emerge again in the elaborately constructed fountain in the *agora*.

The next town to Corinth along the Gulf is Sicyon, which is situated on the low hills above the coastal belt.

GREECE AND THE ÆGEAN

It was a centre of considerable artistic activity in early times, and produced several well-known sculptors. In the fourth century the Argive School of Polyclitus was transferred to Sicyon, and flourished there under Lysippus. The only important building extant at Sicyon is the theatre, which has several interesting features. There is a subterranean passage in the orchestra which served as a drain, but was also accessible by steps both in the orchestra and behind the proscenium. The stage buildings are mostly cut in the solid rock in their lower part, and consequently have preserved the double ramp in the eastern *parodos* leading up on to the level of the stage, and also providing access from the stage buildings to the entrance of the *parodos*.

From Corinth to Patras and beyond it stretches the narrow belt of fertile and level land that lies between the mountains and the sea. This belt has long been famous for the production of currants (*σταφίς τοῦ Κορίνθου*), which are still exported in great quantities, and remain one of the principal financial resources of Greece.

The territory of Corinth is separated from that of Argos by a low ridge, over which the road and railway pass. The most convenient centre for visiting this region is Nauplia, where there is good hotel accommodation and motor-cars can be hired. In addition to Nauplia itself, visits can easily be made to Argos, Mycenæ, Tiryns, the Heræum, and Epidaurus.

Nauplia in ancient times served as port town for Argos and other places in the Argive plain. The peninsula on which the town was situated has fortification walls round its upper part; and, in addition to this, the lofty fortress of Palamidi towers over it. Nauplia, called by the Italians Napoli di Romania, took a prominent part in

THE NORTHERN PELOPONNESE

the Venetian and Turkish struggle for the Peloponnese, and was repeatedly captured by both parties. After the battle of Navarino it became for a short time the centre of the provisional Government; here Capodistrias was shot by the Mavromichalis. The Venetian walls, which were very fine, have recently been demolished because they were thought injurious to the health and development of the town. The Palamidi has a fine view over the Argive plain. It is now used as a prison; but permission to visit it is readily granted. A long staircase leads from Nauplia up to the summit, 705 feet high.

Argos

Argos was in early times one of the chief cities of Greece, and the name Argives is often applied to the Greeks as a whole. The forces of Argos in the *Iliad* were led by Diomed, and filled eighty ships. In early historic times Argos had an equally prominent position, and one of its early kings, Pheidon, was the first to introduce coinage into Greece, and was said to have founded the Olympic Games; and it also enjoyed great prosperity under the Kypselid tyrants. It lost its position in later Greek times, and Horace speaks of a man who sat in the deserted theatre of Argos, and imagined he saw the tragic play acted. This theatre may still be seen, backing against the high rock of the Larisa; and in it was summoned the Greek National Assembly in 1821. The history of Argos in mediæval and more modern times was similar to that of Corinth. The Larisa, which is about 950 feet high, shows remains of fortifications, ancient, Frankish, and Turkish. A lower citadel, called the Aspis from its shield-like

GREECE AND THE ÆGEAN

shape, has yielded considerable remains of prehistoric settlements.

The Heræum

The chief religious building of Argos was the Heræum, which was situated on a spur of the hills about six miles from the town. Over this distance Cleobis and Biton, whose statues we may see at Delphi, drew their mother when no beasts were available for her car. The temple site was excavated by the American School at Athens in 1892-95. On the upper terrace, supported by a Cyclopean wall, are the remains of the older temple, which was burned down in 423 B.C. The later one stood on a lower terrace, and contained the famous gold and ivory statue of Hera by Polyclitus. There are several porticoes and other buildings around the site; the sculptures found have mostly been transferred to Athens.

Mycenæ

Mycenæ is situated on a low, rocky hill near the entrance of the pass which leads from Corinth to the Argive plain, a position probably chosen because it commanded this line of approach. It was the seat of a dynasty and of a civilization which appears to have been an offshoot from Cnossus, in Crete; and it reached its highest attainment after the fall of the Cretan power and the destruction of the Palace of Cnossus in about 1450 B.C. At the time of the Trojan War Agamemnon, King of Mycenæ, was the leader of all the Greeks, and his fleet of a hundred ships was the largest of all the contingents. The extant walls of the Acropolis of Mycenæ belong to this great age of the town; tradition assigned their building to the Cyclopes, who also built the walls of Tiryns.



MYCENÆ . THE LION GATE



MYCENÆ · THE GRAVE CIRCLE

Photo Boissonnas

THE NORTHERN PELOPONNESE

The circuit of the walls still stands to a great height all round the top of the hill, except in a few places where it has fallen away or been thrown down. There are two methods of construction; that commonly called Cyclopean, in which huge irregular blocks are piled up, with smaller stones between them; and that laid in regular courses with horizontal beds (commonly called ashlar). The latter at first sight appears to be later in character; but a careful study of the evidence appears to show that they are roughly contemporary, the more regular building being found in more conspicuous parts, such as the principal entrance, known as the Lion Gate. The walls enclose an approximately triangular area. The principal entrance is near the north-western corner, where there is an approach leading up to the gate and a massive tower projecting, as is commonly the case in ancient fortifications, on the left side of the entrance, so that any attackers must expose their right or shieldless side to missiles from the walls. This gate is the one referred to by Pausanias as the work of the Cyclopes. It consists of three enormous blocks for the posts and lintel and a threshold. Over the lintel a triangular space is left so as to relieve the superincumbent weight, according to a common custom in Mycenæan building. In this case the gap is filled by a colossal group representing two lions confronting each other with a pillar between them—a device common on Cretan and Mycenæan gems, and doubtless of sacred significance. The heads must have been added either in metal or in separate pieces of stone. South of the gate the wall projects in a strong curve so as to include within its circuit the remarkable round space which is the most characteristic feature of the citadel. This contains a double circle of slabs of stone, with other slabs resting

GREECE AND THE ÆGEAN

upon them. Within this circle Schliemann found the graves, sunk in the rock, which contained the wonderful treasures in gold cups, ornaments, and weapons which have been described in the account of the museum at Athens. He identified the graves as those of Agamemnon and his companions; and it must be admitted that he was following the tradition, recorded by Pausanias, that they were buried within the citadel. Archæological evidence, however, goes to prove that these shaft graves, from the pottery and other objects they contain, must belong to the sixteenth century B.C. rather than to the thirteenth, which is the probable age of the dynasty of Agamemnon and the siege of Troy. The history of these graves appears to be as follows. They were sunk in the rock for the interment of the princes of the earlier dynasty; and later, when the great fortification walls were built, the sanctity of the site was preserved, and an area was provided surrounded by the circle of upright slabs, the stelæ (now in the Athens museum) being placed within this area. Later on the *débris* from the slope above was washed down and covered the whole, except the great wall. In the fifth century the people of Mycenæ were driven out by the Argives, and nothing remained but the tradition which led Schliemann to his wonderful discoveries.

At about two-thirds of the length of the north wall from the north-west corner there is a postern gate like that at Tiryns; and at the eastern corner there is an extension of the wall, probably of somewhat later date, with a staircase leading to a well built in the thickness of the wall, and opposite to this a sally-port.

On the top of the hill there are considerable remains of a palace of the Mycenæan Age; these may most easily

THE NORTHERN PELOPONNESE

be understood by comparison with the larger and better preserved palace at Tiryns; both alike probably belong to the thirteenth century B.C. At Mycenæ the palace is approached by a staircase leading up to a vestibule. From this there is an entrance to a square courtyard. On the eastern side of this is situated a square hall, with a porch and ante-room in front of it. In the middle of the hall was a circular hearth, which was surrounded by a painted stucco step, with patterns often renewed. Round the hearth were placed four columns, of which the bases can still be seen, and which probably supported a clerestory. The south-eastern part of the hall, including part of the hearth, fell away in a landslide. On the other side of the court is a square chamber, which was perhaps a throne-room. Long corridors led to the domestic quarters, some of which may have been on a higher level. And above the whole there may be seen the foundation of a Doric temple of classical times, which must probably be earlier than the destruction of Mycenæ by Argos, and which also proves the early date of the remains of the palace—a date that was at one time disputed. Remains of several houses, granaries, etc., have been discovered on the Acropolis. Since the time of Schliemann many excavators have contributed to our knowledge of the site; the most thorough and most recent campaign was that conducted by the British School at Athens under Mr A. J. B. Wace.

Outside the walls of the citadel there have been found the 'beehive' tombs which were shown to Pausanias as subterranean chambers used as treasuries by Atreus and his sons. There is now no doubt that they were the tombs constructed for the kings of Mycenæ. It has been much disputed whether they are earlier or later than the

GREECE AND THE ÆGEAN

shaft graves on the Acropolis; but archæological evidence appears to show that they belong to about the thirteenth century B.C., and are about contemporary with the great walls and the palace. Nine of them have been discovered and more or less completely excavated; but since they were known and open to visitors in later classical times nothing but fragments remained for the modern excavator. They show a development in the style of building which may represent a period of some two centuries; this probably was about the duration of the great Mycenæan dynasty, of which the tradition is enshrined in the tale of the Trojan War. All alike show the same plan of a domed chamber, sometimes with a smaller one opening out of it, and a *dromos*, or avenue of approach, lined with masonry and leading to a great doorway. The masonry is irregular in earlier examples, but in the later and finer ones is of a character similar to the more regular ashlar masonry of the walls.

The largest and best preserved of these tombs is not far from the Lion Gate; it is the one called by Pausanias the treasury of Atreus, and is now often called, with some justification, the tomb of Agamemnon. The great door of this was finely ornamented with semi-columns, now in the British Museum; these have a rich spiral decoration. Their bases still remain *in situ*. The door itself has an enormous lintel block, weighing about 113 tons. Above it is a triangular aperture, intended, like that over the Lion Gate, to lighten the weight it has to carry. The dome, as seen from within, is most impressive.

Numerous rock-cut tombs are to be seen in the neighbourhood, and the walls and some houses of the lower town may still be traced, and also the remains of a Cyclopean bridge on the road to the Heræum.

THE NORTHERN PELOPONNESE

Tiryns

The other famous site of the Mycenæan Age in the Argive plain is Tiryns, which occupies a low mound only about two miles from Nauplia and the sea. Some remains have been found of an early settlement upon the site, contemporary with the age of the shaft graves at Mycenæ. But the extant circuit of the walls, including the ramp of access, the galleries or store chambers, the postern with its staircase, and the wall of the lower or western portion of the mound, are approximately contemporary with the great age of Mycenæ in the thirteenth century B.C. The walls are almost entirely in the so-called Cyclopean style, built of huge, irregular blocks, similar to most of the walls of Mycenæ; it is not, therefore, surprising that they were assigned by ancient tradition to the same builders. The plan of the palace can be clearly made out; the huge thresholds of the various rooms are still conspicuous, and the actual walls are still extant to some height, their lower courses of stone still remaining, while the upper part of the walls, which was of unbaked brick, has mostly been washed away, though some of the plaster and frescoes that covered them have been found and removed to Athens.

The chief entrance is on the east side of the mound, the side away from the railway. A ramp leads up to a gate, which opens into a passage running between walls along the whole side of the hill; this was blocked midway by a gateway which can still be seen. At its south end this passage turns in through the Greater Propylæa into a large and rather irregularly shaped outer courtyard. Opening out of this on the north side are the Lesser Propylæa, consisting, like the other, of a gateway with a porch carried by two columns facing it on each side.

GREECE AND THE ÆGEAN

Through the Lesser Propylæa the court of the palace is entered. It is surrounded by porticoes, and just on the right, within the Propylæa, is a great altar. On the north side, facing the Propylæa, is situated the great hall, or *megaron*, with the usual ante-room and porch (πρόδομος and αἶθουσα) in front of it. In the middle of the hall was a circular hearth and four columns, as at Mycenæ, supporting probably a clerestory. On the west of the hall is a complex of chambers, among these a bathroom with a floor consisting of a single square slab of stone, and with a drain to carry off the water. On the east of the great hall there is a curious duplication of these arrangements, consisting of a courtyard, hall, and ante-room on a smaller scale. These can be approached by a devious and narrow passage leading out of the ante-room of the great hall, and also by another passage leading directly to it from the Greater Propylæa. This smaller hall and court are commonly called the women's quarters; but there is no evidence for this, and it seems more probable that it was a secondary house or palace.

A staircase at the southern end of the mound leads down to the remarkable galleries or storehouses built into the thickness of the wall. There are two series of these, each of them provided with an arched passage of peculiar construction, with stones projecting one above another until they are near enough for the top aperture to be closed by a large block. The sides of the passages are highly polished at some distance above the present ground-level by the sheep of many generations of shepherds. At the west side of the palace there is also a concealed staircase leading down to a postern gate of similar construction to the other galleries. Tiryns, like Mycenæ, was depopulated by the people of Argos in the

THE NORTHERN PELOPONNESE

fifth century B.C., and there are only scanty traces of later occupation. The excavations, begun by Schliemann in 1884-85, have been supplemented and continued by various archæologists, above all by Professor Dörpfeld, who first worked out the whole plan of the palace.

Epidaurus

The Hieron of Asclepius at Epidaurus is one of the sites that can most conveniently be visited from Nauplia, from which it is distant about sixteen miles by a good road. The town of Epidaurus is on the Saronic Gulf, and may be reached by sailing-boat from Ægina; but there is only a mule-track from there to the Hieron, which is about six miles away. The buildings of the Hieron occupy a considerable area, being grouped about the temple and altar of Asclepius. They have been excavated by the Greek Archæological Society, under the direction of M. Kavvadias. The most characteristic building is the portico, once two stories high, mentioned in inscriptions as the Abaton. This is where the patients who came to consult the god slept; and several large slabs have been found describing the cures that were effected. These slabs are not contemporary records; one, for example, repeats a story which had appeared in literary form two centuries earlier. They seem in all probability to have been compiled from a study of the votive tablets set up by grateful patients, and they doubtless were edited and improved by the priests. The procedure is in most cases similar: it is stated that the sick man came as a suppliant to the god, that he slept in the Abaton, and that in the morning he went out whole. The details of the actual cure vary. Sometimes the god—or possibly the priest who represents him—actually

GREECE AND THE ÆGEAN

touches or operates on the patient, sometimes one of the sacred dogs or snakes comes and licks the part affected. Some may be simple surgical cases, perhaps with the help of an anæsthetic, others may best be accounted for as cases of faith-healing, such as are recorded in modern times at Lourdes or Tenos. There are, indeed, certain cures which must be regarded as apocryphal, but it is not probable that the whole system, which was kept on for several centuries, was based upon fraud. There is, however, a distinct change to be noted; the earlier recorded cures are all immediate, while in later times a regimen and treatment were often prescribed.

The buildings connected with the Hieron were of great beauty. The temple of Asclepius had sculptures designed by Timotheus, who afterwards worked on the Mausoleum; the Tholos, or Thymele (place of sacrifice), was a circular structure, with Doric columns outside and Corinthian within. This was designed by Polyclitus the younger early in the fourth century; he was also responsible for the design of the theatre, which is described by Pausanias as without a rival in its beauty and proportions. This theatre is happily very well preserved, especially as to the auditorium, which, set like a shell in the hillside, fully justifies the praise of Pausanias. The orchestra is enclosed in a complete circle of white limestone border; the acoustic properties are so good that a speaker can easily be heard throughout the auditorium without straining his voice. The proscenium or column front before the stage building was placed at a tangent to the orchestra circle; but little is left standing here above the ground-level.

Other buildings were provided for the exercise and entertainment of the visitors. Among them is a stadium,

THE NORTHERN PELOPONNESE

in which it is still possible to see the grooved slabs for starting races and the posts fixed at intervals of one hundred feet. There were also baths, and a gymnasium; and the Emperor Antoninus Pius built a hospice for the reception of invalids.

A road that diverges near the summit of the pass from Corinth to Mycenæ leads to Nemea. Not much is left there, except the temple, which still has three columns standing; but the site is interesting as one of the four centres where great Panhellenic festivals were held. Near it was shown in the days of Pausanias the cave that was the den of the lion slain by Heracles. The temple was already partially destroyed in Pausanias' time, and there never seems to have been any town on the site.

Those who wish to have some experience of what travel in Greece was like before the days of railways and motor-roads could hardly find a better route for the purpose than that from Nemea to Megaspelaion, across the northern slope of the Arcadian mountains. It should not, however, be attempted without a local guide or muleteer. From Nemea the track proceeds to Stymphalus, where Heracles slew the Stymphalian birds. It is now inhabited by frogs, which keep up a lively Aristophanic chorus. Further to the west is Lake Pheneos, famous for the capricious behaviour of the *katavothra*, or subterranean channel, which carries off its superfluous water to the valley of the Ladon. In earlier days, probably owing to a natural siphon, it used alternately to fill itself to a certain level, and then discharge itself in a violent flood; the high-water level is still to be distinguished as a visible line some height above the present level of the lake, which seems now to rise no further. It is supposed that the flood coming down the Ladon

GREECE AND THE ÆGEAN

valley carried the alluvial soil that has buried the site of Olympia to so great a depth.

This part of the journey is wooded and picturesque, with varying views of Cyllene and other North Arcadian mountains. Beyond Pheneos the mule-track may be followed to the wild and rugged valley into which "the down-falling water of the Styx" flows from under the top of Chelmos, and then right over the shoulder of Chelmos, with a view over the Gulf of Corinth, which lies spread out as if in a map. The descent may be made to the monastery of Megaspelaion, or the Great Cave, one of the most famous in Greece. The monastery is built beneath a cliff which overhangs it so that when it was attacked by the Turks the rocks they tried to drop on it fell clear of its front wall. The monks are very hospitable, and have guest-rooms for visitors. One of the chief treasures is the icon of the Virgin said to be painted by St Luke.

Along the steep ravine running from Kalavryta to Diakophto on the shore of the Corinthian Gulf there is a cog-wheel railway which is a remarkable feat of engineering. Kalavryta is the place where the flag of Greek liberty was first raised in 1821.

CHAPTER XII

OLYMPIA

THE railway to the west of the Peloponnese branches off at Corinth, and follows the coast of the Corinthian Gulf. Those approaching Greece by sea can land at Patras, or more conveniently still at Katakolon, whence there is a light railway to Pyrgos, and then on to Olympia.

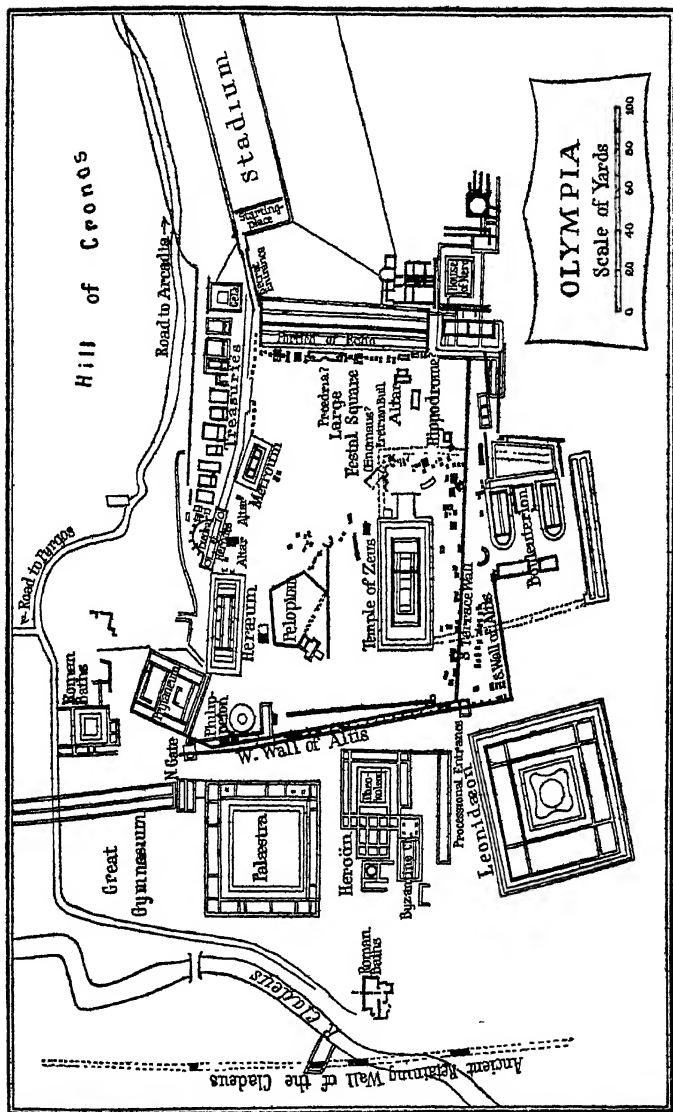
The Altis, or sacred grove of Zeus at Olympia, was a site of early worship, but probably only of local importance. There is no mention of it in the Homeric poems, and its position in the broad and rich valley of the Alpheus has none of the imposing grandeur of Delphi. The origin of the games was a matter of varying tradition among the Greeks; their foundation is attributed by Pindar to Heracles. The reasons for the Panhellenic importance of the Olympian festival and for its becoming the great religious centre of the worship of the Olympian Zeus are not easy to trace. Greek tradition dated the first Olympiad in 776 B.C., and from that time on the celebration seems to have been continuous, being held once in every four years until the fourth century A.D. Since then Olympia has been only occasionally inhabited, and the columns of the temple were thrown down by two earthquakes in the sixth century. Investigation was first begun by the French in 1829, when some portions of the metopes were found and taken to Paris; but the initiative in the complete excavation of the site is due to Professor Ernst Curtius. The work was carried out by the German Institute in the years 1875-81, a depth of nearly twenty

GREECE AND THE ÆGEAN

feet of soil having to be removed. The excavations were followed by a very full and exact record of their results, prepared by Professors Treu, Furtwängler, Dörpfeld, and others; and the sculpture and other antiquities found are stored in a fine museum built on the spot at the expense of M. Zygros. Little of the actual buildings on the site is preserved above the ground-level, with the exception of a few columns which have been re-erected. But their plan has been completely recovered, so that it is possible, with the help of the description of Pausanias, to realize the character and appearance of the site when they were still standing. Since the excavation trees have been allowed to grow over many parts of the site, and add greatly to its amenity, though they may in some places make it a little difficult to follow the plan.

The sacred precinct of Zeus at Olympia lay at the foot of the Hill of Cronos, from which a good general view of it can be obtained. It was probably of considerable extent in early times; but in later Greek times it consisted of a square area surrounded by a low wall; in Roman times an outer wall was constructed, enclosing a little more ground. There were two gates leading into the Altis on the west side, near the two corners, and another near the south-east corner. There was also an arched passage leading from the north-east corner of the Altis into the Stadium.

The most conspicuous object in the Altis, now as in ancient times, is the temple of Zeus. It stands upon a high platform which is slightly smaller than that of the Parthenon at Athens. Its columns, which were of coarse shell limestone covered with stucco, were the same height as those of the Parthenon, but more massive, and in number only six at the front and back and thirteen at



GREECE AND THE ÆGEAN

the sides. They appear to have been thrown down by two successive earthquakes in the sixth century A.D., and the drums still lie in rows as they fell. The platform is approached at the east end by a sloping ramp. The arrangements within the cella are interesting, as they were evidently devised to form a setting for the colossal gold and ivory statue of Zeus. They resemble in many ways those of the Parthenon; it is to be inferred that when Phidias, having already made the colossal Athena in the Parthenon, came to Olympia he found the structure of the temple complete. There were two internal rows of columns within the cella; the pedestal to carry the statue of Zeus was placed so as to fill the space between these rows at the west end of the cella. In front of this was a square space paved with black Eleusinian stone, and surrounded by a sill of Pentelic marble; this space was separated from the two side aisles by limestone slabs fixed between the columns, and there was a balustrade with doors in it running across the cella opposite the second pair of columns. Thus the space immediately in front of the statue was kept clear. Its pedestal was faced with black Eleusinian stone, to which gold and ivory figures were attached. Phidias and the companions he brought with him from Athens were probably responsible for all these details. The colossal statue itself is most elaborately described by Pausanias. It was probably carried off to Constantinople, and there perished in a fire. Of its character we can only judge from the expression of later rhetoricians, such as Dion Chrysostomus, who says :

A man whose soul is utterly immersed in toil, who has suffered many disasters and sorrows, and cannot even enjoy sweet sleep, even such an one, I think, if he stood face to

OLYMPIA

face with this statue, would forget all the dangers and difficulties of this mortal life; such the vision you, Phidias, have invented and devised, a sight to lull all pain and anger, and bring forgetfulness of every sorrow.

When Phidias came to make this statue at Olympia he probably found not only the temple but the sculptures that adorned its pediments and metopes already completed. The description of these sculptures must be reserved until we come to consider the contents of the museum; but it is to be noted here that they represent an earlier stage in the development of art than the sculptures of the Parthenon; and this is in accordance with what we should expect if the temple was built between 468 and 457 B.C. The mosaic pavement, in pebbles, which may still be seen in the pronaos of the temple, dates from the Hellenistic Age, and is probably the earliest of its kind. It represents a Triton with a boy seated on his tail.

In the north-west corner of the Altis is the Heræum, which is remarkably well preserved in its lower courses. These were of stone, the rest of the walls being of unbaked brick, which has washed down and so protected them. Some traces of very early buildings and offerings have been found on the site; but the temple of which the plan can now be seen probably dates from the eighth century B.C. It was probably the chief temple in the Altis until the building of the great temple of Zeus, and served for the joint worship of Zeus and Hera. Pausanias saw within it statues of Hera seated and Zeus standing; the head of Hera, of very archaic style and of colossal size, was found in the cella, and is now in the museum. A peculiarity in this temple is that the columns, many of which are preserved and some still standing, are of very

GREECE AND THE ÆGEAN

different diameters, and their capitals vary much in profile. The explanation is probably to be sought in the fact that all the columns were originally of wood—Pausanias saw one of oak still remaining in the *Opisthodomus*—and as they perished stone ones were substituted for them, and followed the style of the period when they were made. Within the cella there were two rows of columns parallel to the walls, every other column being joined by a short cross-wall to the side; a succession of niches was thus produced, and in Pausanias' time many works of art were preserved within the temple. Among them was the *Hermes* carrying the infant *Dionysus* by *Praxiteles*. This statue was actually found by the excavators where it had fallen, and now forms the most precious possession of the *Olympia* museum.

Along the south slope of the Hill of *Cronos*, from the *Heræum* to the entrance of the *Stadium*, there is an artificial terrace with steps along its front. On this terrace were placed the treasuries of the various Greek states, which were eleven in number, and varied in date from about 650 B.C. to 470 B.C. These 'treasuries' were in the form of small temples, and served to contain such dedications as from their material or value could not be left in the open, and they probably also served as centres for the sacred envoys for each state. Some of them, especially that of *Gela*, had very rich decorations in terra-cotta; an early pedimental group representing the battle of gods and giants ornamented the treasury of the *Megarians*. As well as the treasuries there exist on the terrace the remains of some small buildings, probably altars. Those at the western end were destroyed and buried when the great apse and cistern were built by *Herodes Atticus* and supplied by an aqueduct. The

OLYMPIA

steps along the front of the terrace served as a vantage-ground for seeing the religious ceremonies and athletic contests that took place in the open space in front of them. Opposite the middle of the terrace was the Metroum, or temple of the Mother of the Gods, which dates from the end of the fifth or beginning of the fourth century B.C. It is a disputed question whether this cult existed earlier at Olympia. This temple was restored in Roman times, but little of it now remains. Between it and the entrance to the Stadium is a row of pedestals, which once carried images of Zeus dedicated from fines imposed on those who offended against the rules of the contest; these were called in the Elean dialect *Zanes*.

On the other side of the entrance to the Stadium, at right angles to the terrace, two long porticoes can be seen. The earlier backs against the east wall of the Altis, and its steps must have offered a good position for seeing what went on in the open space in front of them. Later another portico, called the Portico of Echo, was erected in front of it, and in front of this are official boxes (*proedria*) and various pedestals. In the south-east corner there is a complex of buildings, mostly of Roman date, including the house prepared for Nero when he visited Olympia.

Outside the walls of the Altis there are the remains of several buildings connected with the religious organization and celebration of the games. On the south is the Bouleuterion, or Senate House. This is of very curious plan. It consists of two oblong chambers, each ending in an apse at the west end, and a smaller square chamber between them. These seem not to have been planned at any one time, but to have been built successively. The northern chamber, of which the walls are slightly

GREECE AND THE ÆGEAN

elliptical, is evidently the earliest. Both it and the south chamber have a single row of columns along the middle, an arrangement found in some very early temples. The south chamber and the middle one are later additions; a colonnade was added later still upon the east front. The purpose for which the Bouleuterion was used can only be conjectured; it was probably the meeting-place and office of the Olympian Senate, which had control of the games, with the Hellanodikæ as its executive officers. In the central chamber may have been the altar of Zeus Horkios (of Oaths), before which all competitors had to take the prescribed oaths before being admitted. Further south was another long portico, which may also have served for purposes of administration.

The Stadium, in which the foot-races took place, was situated to the east of the Altis. The high earthen embankments which surround it date from Hellenistic times, at least in their present form. It has been calculated that they would offer space for about forty thousand spectators; but the Olympian Stadium was never provided with stone seats like those of Athens or Delphi. The whole space has not been cleared by the excavators, but a trench has been dug at each end to find the stone sills that mark the starting-place, which obviously had to be at different ends for the single stadium and for the double (*diaulos*) or the long race. There is a row of twenty blocks sunk flush with the ground at each end of the Stadium, with grooves cut in them for the toes of the starters; and there are sockets for posts between them. The distance between these sills is one Olympic stadium of 600 Olympic feet, equivalent to 630 English feet. It follows that the two principal races, the stadium and the *diaulos*, were roughly equivalent to our 220 and 440 yards.



OLYMPIA THE PALÆSTRA



ARCADIA · THE RAILWAY

OLYMPIA

The Hippodrome lies a little further away from the Altis, to the south-east of the Stadium, but the embankments surrounding it have been completely washed away by successive floods of the Alpheus. These elaborate arrangements mostly date from the fourth century B.C. or later. In earlier days it is probable that most of the events, wrestling, boxing, etc., took place in the open space between the terrace of the treasuries and the east boundary of the Altis.

In most Greek towns the Prytaneum was the centre of civic life, and contained the sacred hearth of the city. At Olympia there was never any town; but the priests and other officials met in the Prytaneum, which was situated in the north-west corner of the Altis, adjoining the Heræum. It consisted of wide colonnades and courts, and was adapted both for public dinners and similar entertainments; the victors in the games had the honour of dining there; and at the altar of Hestia the opening sacrifices were made both in the regular monthly services and on great festivals. Close to this, but outside the west wall of the Altis, was the Palæstra, in which the competitors had to undergo their last month of training under the eyes of the Hellanodikæ. It consists of a large open court surrounded by colonnades and dressing-rooms. Adjoining it on the north was a large gymnasium, including a colonnade a whole stadium in length, so that running could be practised in shelter. Both these buildings date from Hellenistic times. Some of the columns have been re-erected. South of the Palæstra is a building of curious plan called the Theokoleon. This was probably the residence of the priestly officials; it consists mainly of a large court surrounded by cells. Beyond it at the back is a building with a square room

GREECE AND THE ÆGEAN

containing a well-preserved circle of stones, and an altar, repeatedly repainted, with a dedication to a hero or heroes.

Just south of this Heroön is a Byzantine church which appears to have been constructed out of the remains of an earlier building. This closely agrees in dimensions with the cella of the temple of Zeus; and for this reason it has been identified as the studio or workshop of Phidias, used for the construction of the gold and ivory statue of Zeus; this workshop was still shown in the time of Pausanias; the descendants of Phidias were given special honour at Olympia, and had the duty of cleaning and polishing the statue.

Beyond the south-west corner of the Altis is the largest of all the buildings at Olympia, consisting of open courts with colonnades and elaborately laid-out gardens. From its inscription this is identified as the Leonidæon. It was built by a certain Leonidas in the second half of the fourth century B.C., and was most sumptuously decorated; it seems to have been intended to house officials and sacred envoys; later it was used as the quarters of the Roman governors.

Another building about contemporary with the Leonidæon was the Philippeion, which was built to hold the portrait statues in gold and ivory of Philip and Alexander and other members of their family, by Leochares. The building was circular and surrounded by columns, reminding one in appearance of the Tholos at Epidaurus, which it approached in beauty of workmanship.

The various dedications and monuments that once existed at Olympia are so many that their mere enumeration nearly fills two books of Pausanias' description; a considerable number of them has been identified, but

OLYMPIA

it is impossible here even to mention a selection. The Pelopion, which was merely an enclosure with a low wall and a porch of entrance, was just south of the Heræum; and the monument of Hippodameia was probably close to the entrance to the Stadium.

The greatest number of statues and other dedications was placed near the east front of the temple of Zeus. The route of festal processions started from the altar of Hestia in the Prytaneum, passed along the west and south walls of the Altis, and turned northward opposite the Bouleuterion to pass in front of the temple of Zeus, and so on to the great altar of Zeus, which has now disappeared, but which probably stood near the south-east corner of the Heræum.

The museum at Olympia was especially designed to hold the sculptures found upon the site. The chief problem was to house and display adequately the architectural sculptures from the temple of Zeus. This has been done by making the central hall of the museum the same length as the pediments of the temple, and placing the pedimental groups along the two side-walls; the metopes from the temple are placed on the end walls of the same hall. The extant figures have all been mounted in their original order, so far as it can be ascertained. Restorations on a small scale have been placed in the hall, and these make it easier to appreciate the composition and general effect of the groups. Pausanias informs us that the sculptures in the east pediment represented the preparation for the chariot-race between Pelops and CEnomaus, in the west pediment the battle of the Lapiths and Centaurs at the wedding of Pirithous. CEnomaus was said to have challenged the suitors for the hand of his daughter Hippodameia to a chariot-race, and when he overtook

GREECE AND THE ÆGEAN

them, to have slain them with his spear. Pelops accepted the challenge, slew Œnomaus, and took possession of the maiden and the kingdom.

In the pediment the central figure is Zeus, turning his head towards the youthful Pelops. Hippodameia stands beside her suitor, and on the other side of Zeus are Œnomaus and his wife Sterope. These five figures make up a quiet and dignified central group, which is framed, as it were, by the chariots on each side. Beyond are grooms and attendants; one, an aged man, in an attitude of despair, evidently a seer who foresees his master's fate. At the two ends are the river-gods Alpheus and Cladeus, defining the scene as taking place in the Altis. In contrast to this comparatively quiet group is the struggling mass of figures in the west pediment. But for all its uncouth vigour there is a fine symmetry in the composition, groups of two and three figures balancing one another. In the centre is a majestic figure of Apollo (called, by a strange error, Pirithous by Pausanias), standing and extending one arm as if to direct and decide the combat. On each side of him is a group of three figures, a Centaur, a Lapith woman, and a Lapith, then a group of two combatants, and then another group of three; beyond, in the corners, are two more women, one old and one young, who seem to have escaped from the fray. The positions of the figures are admirably devised so as to fit the narrowing field of the gable. Most of the sculptures are in Parian marble, but the figures at the end of the west pediment are of Pentelic marble, and are later in style.

Pausanias states that the eastern pediment was made by Pæonius and the western by Alcamenes. But it is now generally admitted that this must be a mistake; for we

OLYMPIA

have at Olympia the Victory of Pæonius, which is totally different in style, and Alcamenes was an associate and younger rival of Phidias. Before the sculptures were found it was supposed that they were likely to resemble the sculptures of the Parthenon, and there was at first some disappointment that this was not the case. But more recently both artists and archæologists have come to appreciate them for what they are rather than to criticize them for what they are not. They are representative of the age between the Persian invasion and the building of the Parthenon, and have a dignity and severity not yet tempered by the exquisite grace and delicacy which is combined with those qualities in the Attic work of the latter part of the fifth century B.C. They show, however, the most precise and accurate knowledge of the human form, especially in the male figures. But there is no exaggeration or display in the use of this knowledge. There is throughout a power of idealizing and simplifying which shows a mastery far removed from the tentative efforts of archaic art. The female figures are not equally successful, especially in relation to their drapery. The two standing figures in the east pediment have a simple and restrained treatment of the heavy Doric dress which is very effective. But in some of the figures, notably in the contorted figures of the west pediment, the representation of the limbs through the drapery is very defective; and there is not in any case an appreciation of the beauty of the female figure comparable to that which is felt and expressed for the male figure. These indications seem to show that the school of sculpture to which the Olympian pediments must be assigned must have been one that concerned itself mainly with athletic subjects, and so won a complete mastery in

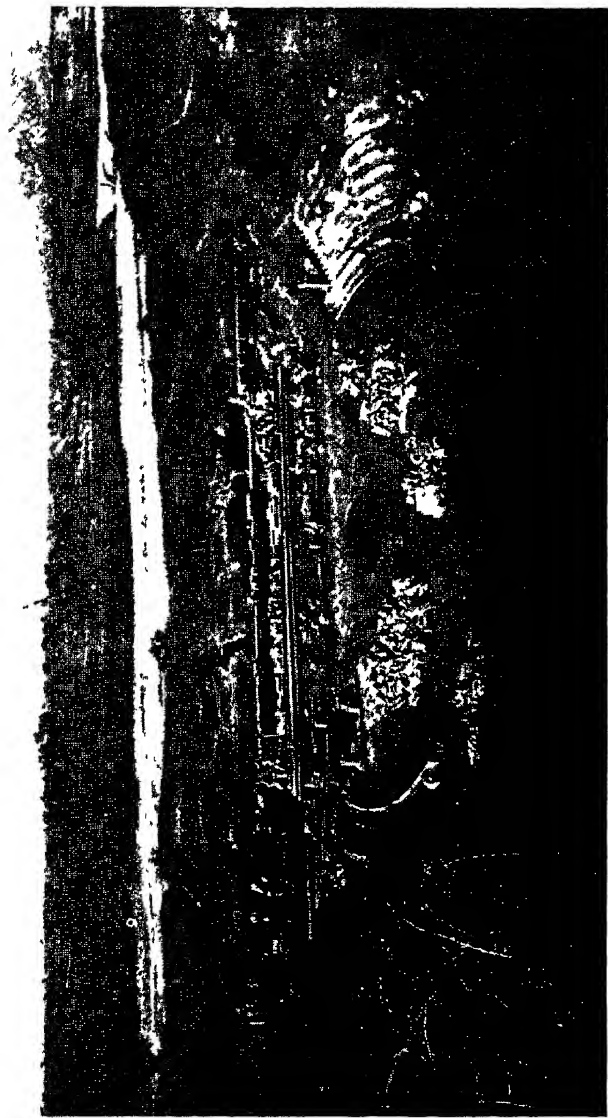
GREECE AND THE ÆGEAN

the rendering of the male form, but was still in an experimental stage in the treatment of the draped figure.

The metopes of the temple of Zeus, which were placed over the inner columns at each end, are similar in style to the pediments, but, from their subjects, of more variety. They represented the canonical twelve labours of Heracles. Some are very fragmentary; but the best preserved show fine composition and imagination; for example, the Cretan Bull, Heracles and Atlas with the apples of the Hesperides, and the Stymphalian birds being brought to Athena, seated on a rock, more like a village maiden than a goddess. Some portions of these metopes were found by the French in 1829, and their place is taken by casts in the museum.

At the end of the central hall of the museum is the Victory of Pæonius, a graceful figure floating down to alight upon the high triangular pedestal, of which only a portion is here put together; the proportions of the whole can be judged from a small-scale restoration placed beside it. It is a fine example of clinging and floating drapery such as is often found in Attic work of the latter part of the fifth century. The inscription on the pedestal states that the statue was dedicated by the Messenians and Naupactians—probably to commemorate their victory over the Spartans at Sphacteria in 425 B.C. The inscription also records that Pæonius made the statue and also was victorious in the competition for making acroteria—perhaps similar statues of Victory—for the temple of Zeus. This statement may have misled Pausanias or his guide as to the authorship of the pedimental sculptures.

In the special room immediately on the left of the entrance is now placed the chief treasure of the Olympian



MEGALOPOLIS' THE THEATRE AND THERSILION



SPARTA, WITH MOUNT TAYGETUS

OLYMPIA

museum, the Hermes of Praxiteles. Formerly he was in a room at the back of the great hall, and is so described in earlier guides. This statue is too well known to need description here. It was found in the Heræum, where Pausanias saw it at his visit. It offers perhaps the only instance of a statue directly from the hand of one of the most famous sculptors of Greece. It is familiar from casts, but one must see the original to appreciate the exquisite quality of the surface modelling, happily well preserved, and the beauty of the Parian marble in which it is carved.

There are in the museum many other works of sculpture of various periods. Some of these are interesting examples of archaic work. Among them is the colossal head of Hera from the seated statue of the goddess in the Heræum, one of the earliest attempts of Greek sculpture to represent a goddess. There are some early architectural sculptures from the treasuries—notably the pediment of the Megarian treasury, representing the battle of gods and giants, and also some very fine terracotta revetments from the Heræum and some of the treasuries, such as that of Gela. These are but a few of the things that can be seen in a short visit, out of the immense mass of material for study recovered from the excavations. The early decorative bronzes found at Olympia have been transferred to Athens, because they need a drier atmosphere. All alike have been fully published in the splendid volumes issued by the German Institute.

CHAPTER XIII
THE CENTRAL AND SOUTHERN
PELOPONNESE

It is possible to proceed by train from Olympia (or rather from Pyrgos) to Kalamata, and thence to Tripolitza (Tripolis), the capital of Arcadia; but most travellers will find it more convenient to take the train from Argos to Tripolitza. In either case the scenery is mountainous and picturesque. Tripolitza is a good centre for visiting the inland sites in this neighbourhood. Quite near to it are Tegea and Mantinea, two famous Arcadian towns, both excavated by the French School. In the temple of Athena Alea at Tegea were kept the spoils of the Calydonian boar; and the sculptures of the temple, by Scopas, have been partly recovered, and are at Athens.

Mantineia still has remains of its *agora* and theatre, and of its circular wall, surrounded by the river Ophis. Close by was the site of the battle in which Epaminondas was victorious, but lost his life. From Tripolitza it is possible to proceed to Megalopolis either by road or by railway (*via* a short branch). It was here that Epaminondas gathered together into a 'great city' many scattered Arcadian communities so as to counterbalance the power of Sparta. The chief visible remains are the theatre, the largest in Greece, and the Thersilion, or Parliament House of "the ten thousand." This was a square hall, rather like that of the Mysteries at Eleusis, but with its inner columns radiating from a common centre. These buildings were cleared by the British School at Athens.

THE SOUTHERN PELOPONNESE

Bassæ

The temple at Bassæ, near Phigalia, is one of the best preserved and most finely situated in Greece. It is not very easily accessible, but can be approached by a carriage road from Megalopolis as far as Andritsœna, whence the rest of the journey must be made on foot or on a mule. The temple was placed with its greater length from north to south. A small cella facing east is provided for the statue of the god, Apollo the Helper, who was said to have freed the Phigaleians from the plague. The temple is of the Doric order outside, and within had engaged Ionic columns, over which was placed the frieze now in the British Museum; the architect was Ictinus, who was also the architect of the Parthenon.

Sparta

From Tripolitza it is also possible to reach Sparta by a well-engineered motor-road. Those approaching it by sea can land at Gythion. From Kalamata to Sparta over the Langada Gorge is at present only a mule-track; but a road is in course of construction. Sparta was for several seasons the chief site of British excavations in Greece. Thucydides remarks that if Sparta were deserted, and only its temples and the sites of its public buildings were left, later generations would find it difficult to understand the greatness of its fame on account of its power. He doubtless had a comparison with Athens in his mind; but the statement holds good to the present day. Sparta is situated in the middle of the broad and fertile plain of the Eurotas; and the view on approaching it from the Tripolitza road, with the snow-clad range of Taygetus behind it, is magnificent. The British excavations have been mainly devoted to two sites, that of the theatre and

GREECE AND THE ÆGEAN

the temple of Athena of the Bronze House (Chalkiœkos) above it, and that of the temple of Artemis Orthia. The latter is by far the most important in its results. Before excavation all that was visible consisted of the piers supporting a small amphitheatre of Roman date. But beneath them there were found successive altars and temples, the first of very early date, and a precinct full of pottery, carvings, and other antiquities, so clearly stratified that it was possible to date them with a high degree of precision. Among other things it has been proved that the vases formerly called Cyrenaic can be traced in successive stages of development at Sparta from the seventh century B.C. to the fifth. The altar of this temple is the one at which the Spartan youths were scourged till the blood ran down upon it.

A little way from Sparta, on the lower spurs of Taygetus, are the remains of the mediæval town of Mistra, famous for the beauty and variety of its churches—which are, however, now in a very bad state of preservation. They mostly date from the thirteenth to the fifteenth centuries, when Mistra was the chief town of the Peloponnese, and the seat of government in Byzantine and Frankish times. Several of the churches have interesting paintings, which are among the finest examples of the later phase of Byzantine art. The whole site, with its churches and monasteries clinging one above another to the steep slope, and dominated by the fortress above them, is unsurpassed among the relics of Byzantine art in Greece.

Pylos (Navarino)

Some sites in the southern part of the Peloponnese are most readily accessible by sea, though they are also connected by road with the inland districts. Among these

THE SOUTHERN PELOPONNESE

Pylos has Homeric associations, but the town of Nestor was probably further north along the coast. In classical times, and also in more modern days, it has been famous for two decisive battles, of which the character was mainly due to the conformation of the coast. The harbour of Pylos, or Navarino, is of considerable extent, sheltered from the sea by the island of Sphacteria, which leaves a wide passage at the south and a narrow one, now impassable for large ships, at the northern end. During the Peloponnesian War, in 425 B.C., the Athenian general Demosthenes seized and fortified the rock of Pylos as a base against Sparta. A Spartan army and fleet made an unsuccessful attempt to dislodge him, and landed a force on the island of Sphacteria. The Athenian fleet returned to help Demosthenes, and drove away the Spartan fleet, thus cutting off the Spartan troops left on the island. But though cut off they could not be captured until reinforcements were brought by Cleon. These landed at Sphacteria, and drove the Spartans to an old fort on the highest point, whence they were dislodged by the light-armed Messenians, who took them in the rear; they finally surrendered after half their numbers had been killed. One of the most dramatic passages in Thucydides records the meeting of the Athenian assembly, and the boast of the demagogue Cleon that he could capture the Spartans within twenty days. The result was out of all proportion to the numbers engaged, for it did much to break down the prestige of the Spartans, whose tradition was to die rather than surrender.

The other battle in the harbour is called after the town of Navarino, which is situated to the south of the bay. In October 1827 the Egyptian and Turkish fleets entered the bay, and were followed by the combined British,

GREECE AND THE ÆGEAN

French, and Russian fleets under Admiral Codrington. The battle, which began almost accidentally, led to the annihilation of the Turkish and Egyptian fleets; it was the greatest naval disaster sustained by Turkey since the battle of Lepanto. It led to the withdrawal of the Egyptian land forces and to the successful conclusion of the Greek War of Independence.

Kalamata

Kalamata is the chief port of the south of Greece; it is a flourishing town with considerable manufactures, especially of cigarettes, and with an export of fruit. Those who wish to visit the ancient site of Ithome, in Messenia, can do so most easily from Kalamata; there is no carriage road, but the railway can be taken as far as Tsepheremini. The site of Ithome is a lofty hill which was the centre of defence against the Spartans in early times. The Messenians, having been driven out by the Spartans, were re-established in their old capital by Epaminondas, and the walls then built are among the finest to be seen in Greece, the towers and gates being in excellent preservation. There are also remains of a theatre and other buildings. The monastery of Vurkano, where quarters may be obtained, is high upon the hill. The modern name of the town of Messene is Mavromati, taken from that of a spring in the midst of it. The modern town called Messene is near the coast, about six miles from Kalamata.

The Maina

The Maina is a rocky and wild stretch of country set among the southern foothills of Taygetus. It is noted for the fierce independence of its inhabitants, who never

THE SOUTHERN PELOPONNESE

were really conquered by the Turks. They had, however, their own blood-feuds, and most of the villages include defensive towers like those of the border country in England. The Mainiotes took a considerable part in the War of Independence, under their princes the Mavromichalis. At the extreme end of the Maina is Cape Matapan, the most southerly point but one of continental Europe; in ancient times it was called Tænarum, and was supposed to have a cave which communicated with the infernal regions.

The third prong of the Southern Peloponnese ends in a bold, rocky headland known in ancient as in modern times as Cape Malea. It was particularly dreaded by sailors. It was from here that Odysseus on his return from Troy was swept right away to the African coast; and there was a saying, "When you have rounded Malea forget the way home." In a little cell on the extremity of the cape a hermit usually has his abode, and is often hailed by passing ships, and offerings of food are made to him by passing craft when the weather conditions make it possible.

Monemvasia

On the eastern coast, about twenty miles north of Malea, is the town of Monemvasia, now sparsely inhabited, but in mediæval times a fortress of considerable importance and a centre of Frankish and Byzantine rule. It consists of a lofty and conspicuous rock, surrounded by precipices on all sides, and crowned with a mediæval fortress. It is practically an island, being connected with the land by a causeway; to this fact is due its name Monemvasia (the one entrance). The town is known familiarly as Malvoisy and Malmsey. This name is given

GREECE AND THE ÆGEAN

to a sweet and heavy wine which was grown and exported from this region and was once very popular; wine of a similar type is still grown in Santorin, Cyprus, and other islands.

The houses of the town seem to cling to the sides of the cliff, and the town walls reach down to the sea at each side. There are several interesting churches; that of St Peter, built in the thirteenth century, has some Byzantine paintings.

CHAPTER XIV

THE ISLANDS

The Ionian Islands

THE seven Ionian Islands, counting from north to south, are Corfu (Corcyra), Paxos, Santa Maura (Leucas), Ithaca, Cephalonia (Kephallenia), Zante (Zakynthos), and Cerigo (Cythera). Unlike the rest of Greece, they have never been subject to the Turks, but they had a much-varied history until the middle of the last century. In ancient times they had no political connexion with one another; Corcyra was founded as a colony from Corinth in the seventh century B.C., but was constantly at strife with its mother-city. After many changes Venetian rule was established in the Ionian Islands for about five centuries before the Napoleonic wars. At the settlement of 1815 they were placed under the protection of Great Britain, and were governed by a Lord High Commissioner. Sir Thomas Maitland and his successors did much for the prosperity of the islands, made many good roads, and provided public buildings. But on the accession of King George the Ionian Islands were handed over to Greece in 1864, a change that was heartily welcomed by the inhabitants. Owing to the length of Venetian rule there are many Italian families left in the islands, and also some of British and Irish origin from the time of British occupation, when they were a very popular place of residence. But the islands are now completely Greek in sentiment and sympathies.

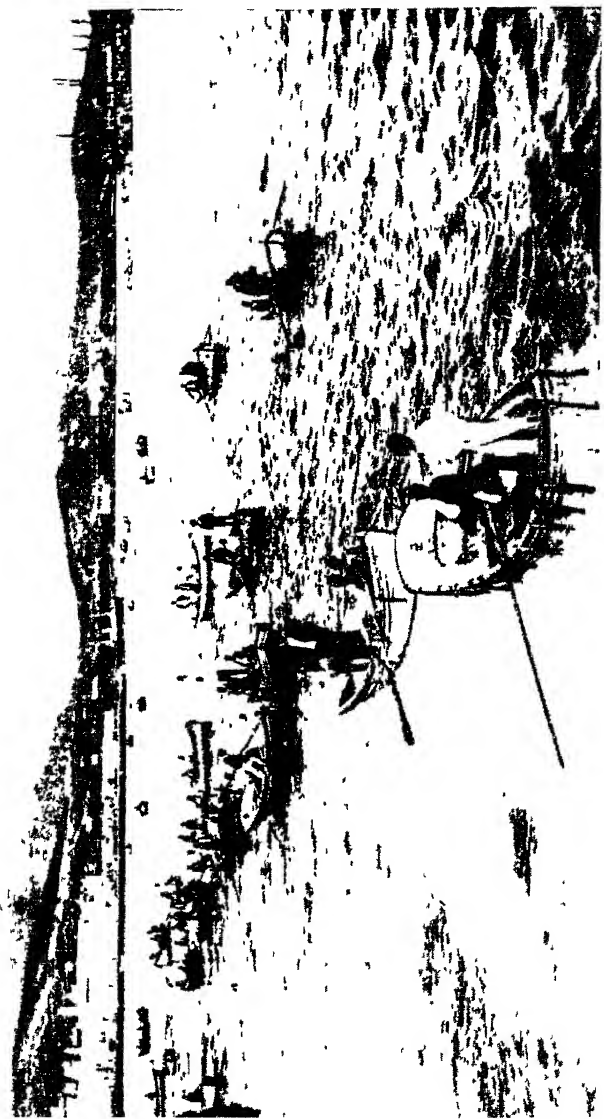
Travellers do not, as a rule, visit any of the islands

GREECE AND THE ÆGEAN

except Corfu, though Zante is equally attractive both in scenery and in climate, and Ithaca and Santa Maura have attracted considerable interest in consequence of the controversy that has arisen as to the identification of the Homeric Ithaca. Greek coasting steamers call fairly often at all the islands, but the only one regularly a port of call on international routes is Corfu. Consequently many visitors to Greece, especially if they are travelling out by way of Italy, see this island first of all. Mail steamers proceeding from Trieste, Venice, or Brindisi to Patras usually stay a few hours at Corfu, and so give some opportunity for getting a summary view of the town; but those who can are strongly recommended to spend more time there.

Corfu has generally been identified by tradition as the island of Scheria, where Alcinous, King of the Phæacians, welcomed Odysseus, and sent him home to Ithaca. And it certainly is placed in such a position that a shipwrecked mariner, after sailing from the west, might well be driven ashore there; and it would also be easy to send a ship thence to Ithaca. The rich and fertile vegetation of the island also seems appropriate to the famous gardens of Alcinous.

The modern town of Corfu is situated at about the middle of the east coast of the island, facing Epirus. It is situated on two conspicuous hills, of which the one that projects into the sea is known as the old fort, and is separated from the land by a deep moat. The appearance of these two hills has probably given to Corfu its modern name (*κορυφή*, a peak). The modern harbour is to the north of the town, and it is usually frequented by coasting vessels, both sail and steam, and the quays are covered with the products of the island—olives, grapes, figs, and



TENOS

[See p 186]

THE ISLANDS

wine. A road leads up from the harbour to the Esplanade, laid out in the times of British occupation, with a palace for the High Commissioners at one end. A magnificent view is to be obtained from here, and also from the Old Fortress, which is freely open to visitors. Further on is a promenade by the sea called Castrades. This contains a large circular tomb with an inscription cut upon it in large and archaic letters, which closely resemble the Corinthian alphabet; it records the death of Menecrates at sea. On this tomb was found the fine archaic lion which is now preserved in the Palace. Some other antiquities, mostly early inscriptions, are to be seen in the Academy.

The ancient city of Corcyra was situated between Castrades and the southern harbour. Between these is a peninsula extending to the south, and offering a favourite short excursion. At the end, from the One Gun Battery, there is a view over the harbour and the little island now called Pontikonisi (or Mouse Island), which fancy has identified as the ship of the Phæacians which Poseidon turned to stone on its return journey from conveying Odysseus home to Ithaca. On the sea side of the peninsula there have been found two Doric temples. One, which has been known about a hundred years, is of Hellenistic date. The other, recently discovered, had a very interesting early pedimental group, representing in the middle a colossal Gorgon, with Pegasus and Chrysaor, flanked by two great lions or leopards, and with scenes from a gigantomachy at the ends. In the same region are two villas, one formerly belonging to the German Emperor and the other to the King of Greece, which are famous for the beauty of their gardens and situation.

GREECE AND THE ÆGEAN

There are many other pleasant excursions in the island, made easy by the good carriage roads.

The next group of the Ionian Islands, Leucas, Ithaca, Cephalonia, and Zante, are assigned by Homer to the kingdom of Odysseus, whose home was at Ithaca. After mentioning Ithaca the *Odyssey* recounts how Odysseus describes the group in the following lines:

And many islands lie around, very near one to the other, Dulichium and Same and wooded Zacynthus. Now Ithaca lies low, farthest up the sea-line towards the darkness, but the others face the dawning and the Sun.

Butcher and Lang's translation is given here, because they do not commit themselves to any one theory. According to the accepted view, Ithaca and Zante are the islands so called in classical and modern times, and Same is Cephalonia, while Dulichium is sought in a reef that was more conspicuous before the silting up of the coast off the mouth of the Achelous river. If so, Leucas is not included, because it is not an island at all, but a peninsula, separated from the mainland only by a marshy lagoon. It is not very easy to reconcile the description in the *Odyssey* with the actual position of the islands; but a visit to them by sea makes it easier to understand the problems involved. An alternative solution has been proposed by Professor Dörpfeld, who would identify Leucas as Ithaca, Ithaca as Same, and Cephalonia as Dulichium. This in some ways fits the geographical position better, though there is no evidence for the transference of names involved. Excavations to test the theories have been made in Ithaca (formerly by Schliemann and recently by Sir Rennell Rodd); but, though some prehistoric and other remains have been found in both islands, nothing decisive on the main

THE ISLANDS

issue has come to light. A dedication to Odysseus was found in a cave sanctuary. Those who visit either island will find no dearth of guides eager to show the different localities identified by conjecture or tradition with the scenes of the *Odyssey*.

A different interest attaches to the white cliffs of the promontory that runs out from Leucas to the south-west. Here there was a temple of Apollo, where there was a custom of throwing down criminals into the sea below. Birds were attached to them to break their fall, and they were picked up by boats if they survived. Thus it was really a kind of ordeal. Here, said later tradition, Sappho came and threw herself into the sea owing to her hopeless love for Phaon.

Cephalonia is the largest of the Ionian Islands, and has two flourishing ports facing one another at the entrance of a large harbour. That on the east, Argostoli, has a very curious phenomenon known as the sea-mills. At a place about a mile north of the town there is a chasm into which a stream of sea-water continually flows; and this has been made to turn a water-mill. It is really an example of the numerous *katavothræ*, or underground streams, common in Greece; but in other cases the streams usually emerge either under the sea or on land.

On the journey southward from Corfu to the other Ionian Islands the two little islands of Paxos and Antipaxos are passed. They are mostly barren rocks; but they are associated with an interesting legend recorded by Plutarch. He says that a certain ship was becalmed near Paxos, and a voice was heard to call the name *Thamus*. Upon the third repetition of this, the pilot, whose name it was, answered; and thereupon the voice bade him, when he came to Pelodes, to publish and make

GREECE AND THE ÆGEAN

known that "the Great Pan is dead." He consulted others on board, and they decided to be guided by weather conditions. Accordingly, when the ship reached Pelodes in a calm, Thamus shouted the message that "Great Pan is dead." "And he had no sooner spoken the word but there was heard a mighty voice, not of one but of many together who seemed to groan and lament, and withal to make a great wonder." Plutarch dates this event in the reign of Tiberius; and Eusebius notes that this is the time when Christ on earth was casting out demons. A further Christian tradition, of which it is not easy to trace the origin, states that the exact time was that of the Passion of Our Lord or of His visit to Hades. Milton, who appears to have known the story, associates it with the time of the Nativity, when he refers to

The lonely mountains o'er,
And the resounding shore,
A voice of weeping heard, and loud lament.

Why the localities of this story were chosen it is not easy to say. Dr Edwin Freshfield, who has written an interesting pamphlet on the subject, suggests that an explanation may be found in the proximity of Pelodes to Dodona.

The Cyclades

When we speak of the Isles of Greece we usually think of the Cyclades, with Delos as their centre. And it is above all from Mount Cynthos, the highest point of Delos, that it is possible to realize their grouping. If one looks to the north the mountain ridges of Eubœa are continued by the three islands Andros, Tenos, and Myconos, through the last of which Delos has most of its communication with the outer world. On the west, close

THE ISLANDS

in, is the small island of Rheneia, or Great Delos; and in the strait between it and Delos are the rocks called Rhevmatiaria, from one of which Nicias the Athenian built a temporary bridge to the sanctuary, so that the Athenian sacred embassy could be mustered and approach the temple in seemly order. Away beyond these may be seen Syra, the chief harbour and port among the Cyclades; and behind it the row of islands that prolongs the line of the Attic peninsula, Keos (Zea), Kythnos (Thermia), Seriphos, and Siphnos. Then to the south there are the large islands of Naxos and Paros, famous for their marble, and between them and Siphnos we see the distant double peak of Melos. Behind Naxos and Paros are Pholegandros, Sikinos, Ios (Nio), and Amorgos, and still further south the volcanic crater of Thera (Santorin). The beauty of form and colour distinguishing these various islands must be seen to be appreciated; and nothing can be so enjoyable as to cruise among them, and notice their ever-changing outlines and relations to one another. It is possible to visit most of the Cyclades by Greek coasting steamers; but this is a matter of time, as a visitor must either be content with a few hours at any island or be prepared to wait an uncertain time for the next boat. Those who have the itinerary of a yacht or steamer at their own disposal can see a great deal in a limited time, for the distances from island to island are usually quite small. No steamers call regularly at Delos itself, but it can best be reached by motor-boat or sailing-boat from Myconos or from Syra. Landing at Delos is sometimes difficult. In favourable weather it is possible to anchor just north of the Rhevmatiaria, and close to the sacred port, which was protected by a mole; but if there is a strong north wind this anchorage is not practicable,

GREECE AND THE ÆGEAN

and ships have to go round under the lee of Rheneia; from this anchorage there is a rather long boat journey to the port of Delos.

Close to the landing-place is the portico built by Philip V of Macedon about 200 B.C. One side of this portico was a columned front facing the quay; on the other side it borders a road which was the main approach to the sacred precinct by way of the Propylæa. The precinct itself is an approximately square enclosure. The sacred road or festival route led from the Propylæa straight on past the backs of the three temples, which are set on a low terrace. Then it turns at right angles to the right, and follows the curving line of the approach, which is bordered, as at Delphi and Olympia, by a series of treasuries of the various states which shared the sanctuary, and so reaches the front of the temples. The largest of these is doubtless the temple of Apollo, and the next may have been that of his mother Leto. The two temples of Artemis, one earlier and one later, are in a separate enclosure near the north-west corner of the precinct. The great altar, built up out of the horns of sacrifices, must have been in the open space near the front of the temple. To the east was a triangular space, probably once a grove, and beside it are the remains of a long building, sometimes called the Hall of the Bulls, from its bull-head capitals. More recent discoveries have shown that it is to be identified as the hall built to house a war galley dedicated by a Macedonian king, probably Antigonos Gonatas, to Apollo, to commemorate a naval victory. Its remarkable length and shape are thus explained.

The whole site has been thoroughly excavated and cleared by the French School at Athens, mainly under M. Homolle.

THE ISLANDS

Outside the precincts there are many remains of buildings mostly of Hellenistic or Roman date. To the south-east, near the portico of Philip, is a square court surrounded by shops, and having in the middle a double temple of Hermes and Aphrodite. On the north-east is a large square market-place, and beyond this is the sacred lake. This region shows many traces of market-halls or exchanges, especially of Roman trading corporations. There is also an early portico, built by the Naxians and decorated with statues of lions, which have been re-erected on their bases. There are also some interesting and well-preserved private houses of Hellenistic date. Still more of these may be seen in the streets towards the theatre. These houses give a better notion than can be obtained elsewhere—except at Priene—of the Greek house. Almost all of them consist of a more or less square courtyard, usually surrounded by columns, and with chambers opening out of them, including usually one large room for entertainments. The walls are in many cases still standing to a considerable height, and retain traces of their decoration; in some cases the mosaic pavements still remain. Along the quays just below there are considerable remains of warehouses. The theatre is set in the hillside; its main peculiarity is that its stage buildings are surrounded on all four sides by a row of pillars, so that the stage is not only on the side towards the audience, but is continued all round.

A stony path leads up to Mount Cynthos in the centre of the island. Half-way up is a terrace with the temples of Foreign Gods—mostly Egyptian. A little below the summit may be seen what is probably the earliest shrine in the island. It is a cave with a roof formed by a primitive kind of arch consisting of two large stones

GREECE AND THE ÆGEAN

leaning against each other. Various additions were made to it in later times, when there appears to have been a statue of Apollo, an altar, and perhaps a tripod; but there is every reason to believe that it was a sacred place from the earliest times. The summit of Mount Cynthos, on which there are traces of two temples, is well worth visiting for the wonderful view of the Cyclades described at the beginning of this section.

Some of the antiquities found at Delos have been transferred to Athens or to Myconos; others are left in a museum on the island. A colossal statue of Apollo, now broken into two parts, was seen by earlier travellers. It stood originally on a base just to the right of the Propylæa by which the precinct is entered, and this base, which is still *in situ*, contains the dedication of the Naxians to Apollo, together with an earlier statement that both statue and base are of the same marble. Among the most interesting discoveries were a number of long inscriptions upon large slabs containing the accounts of the officials in charge of the temple, and giving much information not only as to the history of the island and its surroundings, but also as to the contents of the temple and its administration as a kind of religious corporation, which owned land and houses and undertook banking business upon a large scale.

The Greeks themselves must have found it difficult to explain how a bare and barren rock like Delos came to be the great religious centre and meeting-place of the Ionian race. For the Homeric Hymn to the Delian Apollo tells how his mother Leto wandered over many rich lands and islands before she found a refuge in Delos, and promised in return that Apollo should build his temple there and enrich the island with offerings. A most graphic de-

THE ISLANDS

scription of the great Ionian festival at Delos is given in the same hymn:

Many temples and woody groves, and all heights and jutting capes of lofty hills are dear to thee, and rivers that flow to the sea. But in Delos, Phœbus, does thy heart the most rejoice. There in thy honour the long-robed Ionians gather together, with their children and their noble wives. They delight thee and celebrate thee with boxing and dancing and song, whenever they hold festival. A man would say that they were immortal and free for ever from old age who should visit them when the Ionians were gathered together; for he would see the grace of them all, and rejoice his heart seeing the men and the fair-girdled women and their swift ships and their many possessions.

It is easy to imagine this festive gathering as it must have been, as one stands in the same setting of sea and islands that once formed its background.

Delos had a long and varied history. It long remained the religious centre of the Ionian states, each of which sent sacred embassies on the great festivals. At the Persian invasion Delos was spared by Datis out of respect to its great gods Apollo and Artemis; and it then became the headquarters of the Delian Confederation for carrying on the war against Persia. As the influence of Athens became more and more predominant the island of Delos came to be under Athenian organization, and for several centuries, with a few notable gaps, the temple and festival were organized by officials sent from Athens. The sanctity of the island came to be more and more strictly observed. No births or deaths were allowed to take place on it, and even burials were all dug up and removed to the neighbouring island of Rheneia. The most famous celebration of the festival was that of the Athenian Nicias in 426 B.C., when he joined the

GREECE AND THE ÆGEAN

Rhevmatiaria to Delos by a bridge. In Hellenistic times the different successors of Alexander alternately became masters of the Ægean, and vied with one another in costly gifts and splendid buildings; and both then and in Roman times epochs of prosperity have left their trace in market-halls, terraces, and temples. But in Roman times Delos rapidly lost its prestige, and was reduced by time and plunder to the barren rock which we now can see.

Syra

From its fine harbour and central position Syra is the chief port among the islands. It is in almost daily communication with the Piræus, and has frequent boats to the other Cyclades; it is also a port of call for some European lines. The town is picturesquely situated upon two hills, the upper, of a pyramidal form, being the older quarter, mainly inhabited by Roman Catholics. The lower town owes most of its prosperity to refugees from Chios and Psara at the time of the War of Independence. There is a spacious and pleasant square. Among the products of the island the best known is the loukoumi of Syra (called in Europe Turkish delight), as well as other sweetmeats and preserves. The antiquities found in the island are mainly prehistoric.

Tenos

Tenos has in some ways become the successor of Delos as the religious centre of the Ægean. Those who have the opportunity should not fail to visit it during the great festival of the Annunciation (Evangelismos) on March 25. This is the anniversary of the Greek Declaration of Independence, and consequently the festival has

THE ISLANDS

a political as well as a religious significance. The cathedral, dedicated to the Panagia of the Annunciation, is situated above the harbour, and surrounded by courts and porticoes to accommodate the numerous worshippers. Thousands of Greeks flock to Tenos from all the neighbouring coasts and islands, many of them in their characteristic local costumes, and, the shrine having obtained a reputation for miraculous cures, many cripples and sick persons are brought by their friends in the hope of healing. Many of them sleep in the crypt of the church on the eve of the festival; others place themselves in the way of the sacred procession and holy pictures as they are carried from the church down to the port. There is a dense crowd all the way, but order is kept by a cordon of sailors who join hands to surround the procession and to make way for it. It is said that miraculous cures are in some cases effected, probably to be attributed to faith-healing, as at Lourdes and elsewhere; but what is particularly interesting at Tenos is the analogy to the cures of Asclepius at Epidaurus; there is the same custom of sleeping in the sacred place, and the same belief that a cure, if effected, is immediate, as in the case of a man who came to consult the god, slept in the Abaton, and in the morning went forth whole.

Paros and Naxos

Paros and Naxos are the two largest of the Cyclades. Both of them are famous for the white marble which was extensively used for Greek sculpture. Naxian marble was especially used in early times, and many well-known works were made of it, such as the Sphinx at Delphi and the colossal Apollo at Delos. The Parian has usually a finer grain than the Naxian, and came to be preferred

GREECE AND THE ÆGEAN

in the great age of Greek sculpture; the Hermes of Praxiteles, for example, is Parian. The quarries in Paros have been worked from time to time in modern days. The Naxian quarries are particularly interesting because they contain some unfinished works, mostly colossal, in which it is possible to see the manner in which a statue was first blocked out. A fine example is to be seen in a quarry above Apollona Bay (called after it), on the north-east coast of Naxos.

Naxos is famous in myth as the island where Theseus deserted Ariadne on his return from Crete, before she was found by Dionysus. After the Latin invasion the Duchy of Naxos was for more than three centuries an independent state under the protection of Venice. On an island in the harbour is a marble doorway which is all that is left of the temple of Dionysus.

The finest Byzantine building among the Cyclades is the church of Panagia Hekatontapylani (Our Lady of the Hundred Gates) on Paros. The church, or rather group of churches, is situated close to Paroekia, the chief town of the island. The name, which, as it stands, is clearly an exaggeration, was probably originally Kato-poliani (of the Lower Town). The building is really a complex of churches, with a large square court and many cells in front of it. It is not all of the same period, but all probably belongs to the middle or end of the sixth century A.D. It is attributed to Justinian.

According to local tradition, the architect was employed on St Sophia at Constantinople, and so exceeded his master as to cause him to be jealous; and in a struggle they both fell from the roof and were killed. Their images are shown on each side of the principal doorway.

THE ISLANDS

The oldest church occupies the north-east corner, and is of a basilica type with a dome imposed. In its apse is a theatre-like arrangement of semicircular benches for the clergy. This church was dedicated to St Nicholas. The large church is cruciform in shape, and has also an apse with a similar arrangement of benches. Attached to this church on the south side is a baptistery, also of the form of a basilica with dome and apse; and in the apse is the font, which is cruciform, and has steps leading down to the bottom of it in two of the arms. It is enclosed by ornamental slabs of marble which project about a foot and a half above the floor-level.

Melos

The fine harbour of Melos is the crater of an extinct volcano, but this character is much more disguised by time than in the somewhat similar island of Thera. Melos is mountainous and rich in all kinds of volcanic products. In prehistoric times there was evidently a considerable export trade in obsidian, which was mainly shipped from the early settlement of Phylakopi, which has been excavated by the British School at Athens. The walls and houses of several successive periods have been found, the later being contemporary with the Mycenæan Age in Greece. This early site is about six miles east of the landing-place in the harbour. Other villages are scattered about the higher ground. Between the entrance of the harbour and the landing-place is the site of the ancient city of historical times, which is remarkable for the statues that have been found there—the Venus of Melos now in the Louvre, the head of Asclepius in the British Museum, and the Poseidon and an archaic Apollo now in Athens. There are also a theatre, tombs, and

GREECE AND THE ÆGEAN

catacombs in this region, and many large vases of characteristic type have been taken to the Athenian museum.

Thera

Thera or Santorin (Sant Irene) is also volcanic, and more conspicuously so. It has a most remarkable appearance, as a great part of it is a mere rim left round its circular crater. This rim extends round about two-thirds of the circumference, and the little island of Therasia partly fills the gap. About the middle of the outer curve is a mountain ridge, on which the ancient town of Oea was situated. Otherwise the shape of the island is symmetrical, sloping down gradually on all sides towards the outer sea, while within the sides of the crater show successive layers of volcanic ash and other substances which had been piled upon it before the central portion was blown out. The walls of the crater on the inside are almost perpendicular, and continue to descend below the water-level to a depth of two hundred fathoms or more. Consequently it is impossible for ships to anchor close to the landing-places; they have either to tie up to the shore or anchor near the little islands called *Kaimeni*, which are the remains of inner cones thrown up at various dates, the latest as recently as 1878. Round these little islands the sea is discoloured and quite hot, and pumice-stone constantly bubbles up; small ships often anchor here in order to clean their bottoms of sea-creatures and other growths. It is possible to land and climb to the top of the cone over ashes and scorïæ.

There are two landing-places on the inner edge of the island, below steep cliffs which have to be ascended by a stairway or a zigzag path. The view from the top is most picturesque, as the top of the dark cliffs is lined by

THE ISLANDS

groups of white houses; and behind them is the background of the blue Ægean studded with islands. Rough, stony tracks lead to the various villages; and high on the shoulder of the mountain are the remains of the town of Oea, the ancient capital, in which it is easy, thanks to the German excavation, to trace out the various streets and buildings, a theatre and a basilica, and the precinct of the Carnæan Apollo. Here, punched on the bare rock by a succession of hammer-blows, are the earliest known inscriptions in the Greek alphabet, perhaps as early as the eighth century B.C. Outside the town numerous early tombs have been found, and the vases of the characteristic island geometric style are to be seen in the museum at Thera.

The island produces a sweet and heavy wine; the vines flourish in the volcanic soil, but owing to the absence of shelter are trained into a basket-like form. The soil also has the peculiarity of preserving corpses from decay, and this fact has led to the popular belief in vampires.

Both in the island of Thera and in Therasia prehistoric remains have been found; some of these are buried beneath strata of ashes which must have been deposited in the great eruption when the middle of the island was blown out and the sea came to fill up the crater. The history and character of the island or rather group of islands make it one of the most interesting examples of volcanic phenomena. Their strangeness is conspicuous; but the beauty of form and colour, whether seen from the sea or on land, is a revelation.

Crete

The island of Crete, with its great size and its varied history and traditions, can only be touched on very

GREECE AND THE ÆGEAN

lightly in such a volume as the present. Indeed, the majority of visitors to the Ægean are probably content with a visit to Cnossus and to the Candia museum, with possibly a run across the island to Phæstos and Agia Triada. The port for Cnossus is Candia, called by the Greeks Herakleion. Landing there is difficult in a north wind; but Canea, or rather Suda Bay, the only safe harbour in the north coast of Crete, is some seventy miles away, so that the best plan under adverse weather conditions is to change one's itinerary and return later to Candia. The outline of Crete, as seen from the sea, is very fine throughout its length. In the west are the White Mountains (*Λευκὰ Ὀρη*), in the middle Ida, and on the east Dicte, which contains the Dictæan Cave, the earliest shrine of Zeus.

Just above Candia is Mount Iuktas, in the outline of which sailors both in ancient and modern times have recognized the profile of a sleeping man; and perhaps for this reason it was supposed by tradition to be the grave of Zeus.

Crete was in ancient times the centre of a very early civilization and art. Prehistoric remains have been found in many places, sometimes going back to the third millennium B.C. This civilization is called Minoan from the traditional Minos, whose name probably represents a dynasty rather than an individual king. It is now, following the arrangement of Sir Arthur Evans, divided into periods called Early, Middle, and Late Minoan, each of these being subdivided into three or more sections. The vases on which this classification is mainly based are to be seen in great numbers in the Candia museum. The great age of the Minoan power, when successive palaces were built at Cnossus and elsewhere, was in the

THE ISLANDS

early and middle part of the second millennium B.C. About 1450 B.C. the great palace at Cnossus was destroyed by an invader. Before this the Cretans seem to have established posts on the mainland of Greece, which had great influence on the people, and developed into the Mycenæan civilization. The fall of Cnossus was perhaps owing to an attack by the same Mycenæans. Later on the Dorians immigrated into Crete. In the time of Homer Crete, with its hundred cities, sent a strong contingent to join the Greeks in attacking Troy; but it never recovered the glory of its Minoan past. In classical times it took no very prominent part in history, though the coinage of its cities shows a very high level of artistic attainment. The island was held successively by the Romans, the Byzantines, and the Saracens; it was acquired by Venice in 1204, and held by them until captured by the Turks in 1669.

Many Venetian fortresses and other buildings are still to be seen; the walls, harbour, and galley-houses still exist at Candia and elsewhere. During the nineteenth century there were numerous revolts against Turkish rule, which were repressed with great severity. At length the Great Powers intervened, and in 1898 Crete was given independence under Turkish suzerainty, and with a son of the King of Greece as High Commissioner. After the Balkan wars of 1912-13 Crete was finally annexed by Greece, and has not only enjoyed tranquillity and prosperity, but has proved a great tower of strength to Greece by contributing her greatest statesman and her most efficient and trustworthy troops.

One of the results of the liberation of Crete from Turkish rule was the possibility of carrying out excavations on a large scale and under satisfactory conditions.

GREECE AND THE ÆGEAN

Sir Arthur Evans had the foresight to acquire the site of the Palace at Cnossus in anticipation of this possibility, and was consequently able to begin in 1900 the series of excavations which have led to such marvellous results.

The site of the Palace of Cnossus is only about three miles from Candia, and consequently it is possible for a passing traveller to visit in one day both the Palace and the museum. The visitor approaching the Palace by the road from Candia sees first a low, rounded hill covered with ancient walls; and in the middle of it is a watch-tower, erected by the excavator in order to make it possible to get a kind of bird's-eye view of the very complicated plan of the Palace. It is advisable to climb to the top of this tower, and so get a general notion of the truly 'labyrinthine' character of the building.

It consists in the main of a large central court, with groups of rooms on all sides, especially the east and west. The path from the carriage road to the north-west corner of the Palace is along the line of an ancient causeway. This leads to two sets of steps, set at right angles to each other, so as to form a sort of theatre, from which spectators could watch dances or other performances, and see approaching processions or pageants; in the corner may have been the royal box. It has been suggested that this is the famous dancing-place of Ariadne attributed by Homer to Dædalus. Running south from this corner is a corridor 230 feet long, out of which open eighteen parallel storehouses, all built and paved with stone. In the floor of both corridor and storehouses are a number of oblong cists built of stone and covered with stone slabs. These evidently were intended for storing both useful and precious material; it is probable that the revenues of the Palace came in

THE ISLANDS

partly in kind, and were kept here. In addition there were both in the corridor and the storehouses many large pots, tall enough to contain a man, and so reminding us of the tale of the Forty Thieves. These probably served for storing oil and corn and similar products. Beyond these storehouses is the west court, which has an altar near the wall. At the south-west corner of the building a large propylæum leads to a terrace, from which the "corridor of the procession" runs up to the north. Most of this part of the Palace is only extant at the ground-level, and there doubtless were other stories above here, as on the eastern side.

The main approach to the Palace from the port was on the north side, where there are the remains of a portico with a guard-house. The western block of building facing the central court seems to have been mainly devoted to ceremonial and religious use. A most characteristic part is the throne-room. This is approached from the court by an ante-room. In the throne-room itself there is in the middle of one side a curiously decorated throne, with a hollowed seat and a leaf-shaped back. On both sides of it are benches for the king's attendants or counsellors. Opposite the throne is a tank, built of stone and surrounded by columns. Steps lead down into it. This does not appear at all a convenient position for a bath, and it seems probable that the tank must have had some religious or ceremonial use. Several others, of similar construction, exist in different parts of the Palace, one of them near the north portico, another, which may well be a bath, adjoining the Queen's Hall in the downstairs apartments. The throne-room, the walls of which were decorated with frescoes of gryphons and plant forms, has been restored and roofed

GREECE AND THE ÆGEAN

over by the excavator. The remains of shrines, with figures of a goddess, votaries, and offerings, have also been reconstructed, the originals being in the museum at Candia. This process of restoration and reconstruction has further been carried out on the site, after the most careful study, and as far as possible out of the original material, with the result that many characteristic portions of the Palace may now be seen as they were before the destruction. The porticoes, with columns larger at the top than at the bottom, resting often on their original stone bases, the great staircases, the recovery of an upper floor which had collapsed into the basement, the original frescoes often restored by the ingenuity and artistic skill of M. Gilliéron, all combine to help the imagination to realize the Palace as it was in the days of Minos.

Near the throne-room is an ante-room leading to two square chambers, with oblong pillars in the middle of them; these have the symbol of the double axe cut on them, and consequently are probably sacred objects.

The most easily intelligible part of the Palace is the eastern block, which contained the domestic apartments. These were situated on the slope of the hill, and therefore it has been possible to support the upper story, and so to recover the original effect. This region is approached from the central court by a staircase, of which three flights were well preserved and could be propped up, while two more have been partly reconstructed. The walls, pillars, and pavements in this region give a better notion than can be elsewhere attained of what the living rooms of a Minoan palace were like. The principal apartment, called the Hall of the Double Axes from the symbols incised on its walls, was evidently the chief reception room. At its end was a small compartment

THE ISLANDS

open to the sky, to supply light and air, the "light-well" usually found in Minoan architecture. In front of the central portion is a colonnade, open on the east and south, and in front of this are open colonnades. Connected with this hall by a bent passage is another smaller hall which was probably the Queen's Hall. Adjoining it is a bath like the tank in the throne-room, and beyond this a latrine of remarkably modern appearance, placed over one of the drainage conduits that run right under the Palace.

In the northern part of the east block is an oil-press, with a conduit to carry the oil into another room where it was stored; and there were various workshops, especially for the construction of stone vases, of which some were found in an unfinished state. The north-east corner consisted of a solid bastion, with channels for overflow water of remarkable construction, the channels being carefully shaped so as to check the too violent rush of water.

This general description cannot deal with innumerable details in the history and arrangement of the Palace, its various periods of construction, or the numerous accessory buildings that surround it. Among them is the so-called Royal Villa, which is situated on the slope of the hill, and is consequently in a remarkable state of preservation. It contains two staircases, one of which was probably of three flights, a square chamber with a pillar in the middle and two cists sunk in the floor, and a hall similar in some ways to the Hall of the Double Axes, but with the difference that at its end there is a narrow space railed off by a balustrade; and in the middle of this is a recess built into the wall and containing a throne. The whole was evidently intended for some ceremony

GREECE AND THE ÆGEAN

in which the priest-king took the most prominent part. The walls, here as in the Palace, are mostly built of gypsum slabs, and are here preserved in places as high as nine courses, and there are indications of a higher story.

Excavations of sites of the Minoan Age have been made on many places in Crete. Most notable, after Cnossus, is Phæstos, almost directly across the island, near the southern coast. Here the Italian archæologist M. Halbherr has unearthed a palace in many ways resembling that of Cnossus. It has similar great staircases of approach, and great open courts surrounded by halls and other buildings of the same kind. The frescoes and other decorations are also similar, and have been transferred to the Candia museum. The villa of Agia Triada, near to Phæstos, seems to have been a dependence of it, and has also yielded many remarkable products of Cretan art. At Palækastros, at the extreme east end of Crete, the British School at Athens excavated an early town, and another was found by Miss Boyd (now Mrs Hawes), of the American School, at Gournia. A mere enumeration of these seems unprofitable; but, above all, it is a visit to the Candia museum which is a revelation of the art of Crete in the Minoan Age. The vases of the various Minoan periods are there clearly classified and labelled, so that it is possible to follow the development from primitive incised and painted wares to the delicate polychrome painting of the Kamares ware, to the intrusion of marine forms in the third Minoan Age, and to the sumptuous and florid designs of the "Palace Style." Above all, it is the frescoes and reliefs of Cnossus and Phæstos that will attract notice—the famous frescoes of the cup-bearer, the prince, and the saffron-gatherer, the cat and ducks amid water-plants from Phæstos. Then there are

THE ISLANDS

the faience figures of the snake goddess and her votaries from the shrine at Cnossus, the goat and kids, the flying fish, and other designs, and the elaborate gaming-table from Cnossus. One has only to walk round the galleries to feast one's eyes on the rich and versatile products of Minoan art. And it is but thirty years since this great and luxurious civilization was all but unknown to the modern world.

The Northern Sporades

This little group of islands, which lies just off the northern end of Eubœa, is very little visited by strangers, and has very little to show to students of archæology. Scyros was known to legend in ancient times as the home of King Lycomedes, among whose daughters Achilles, as a youth, was hidden by his mother Thetis, who foresaw the fatal end of his taking part in the Trojan War. The same Lycomedes treacherously killed Theseus, who was a refugee from Athens, by throwing him over a cliff. Later on, in accordance with a Delphic oracle, the Athenian general Cimon recovered the gigantic bones of Theseus and brought them to Athens, where they were placed in the Theseum in 473 B.C. In modern times a new interest has attached itself to Scyros, especially for English travellers. During the Great War transports and other ships on their way to Salonika frequently took refuge in the harbour at Tribouki (Three Mouths) when the sea outside was infested with enemy submarines. And so it came about that the English poet Rupert Brooke, who was on his way with the Naval Division to Gallipoli, died there in 1915, and was buried by his friends in one of the valleys that lead to the harbour. In 1920 a simple marble slab, in the form of a cross,

GREECE AND THE ÆGEAN

mounted upon two steps, was placed upon the grave. Later on an international subscription supplemented this by a bronze statue by the Greek sculptor M. Tombros, dedicated "to Rupert Brooke and Immortal Poetry." And some of those who visit the Ægean may be able to make a pilgrimage to this "corner of a foreign field that is for ever England."

CHAPTER XV

THE COAST OF ASIA MINOR

THOSE who have the opportunity of enjoying a cruise in the Ægean can reach many interesting sites in Asia Minor by sea; but in most cases it is necessary to obtain special permission from the Turkish authorities. Among Greek sites may be mentioned Troy, Pergamon, Ephesus, Priene, Branchidæ, Miletus, Halicarnassus, and Cnidus. The antiquities discovered in these places have mostly been removed to Constantinople, Berlin, or London; but several of them still have plans and walls which it is well to visit if opportunity offers.

This is above all the case with Troy. The mound of Hissarlik, on which it is situated, is only about three miles from the sea at Karanlik Liman. But permission to land at this point is difficult to obtain, and consequently visitors are usually obliged to land at Chanak Kalessi (Dardanelles), and to drive nearly twenty miles along bad roads.

Seen from the plain below, the mound of Hissarlik appears simply as a rounded hill, down the sides of which are poured streams of earth and *débris* from the excavations. It is not until the top of this is reached that the splendid walls, over twenty feet high in many places, come into view. In order to understand the course of the excavations it is necessary to realize the successive eras that are represented by the various walls that are still extant. These have been assigned by the excavators to eight or more distinct strata, spread fairly evenly over the rounded hill. There is a great fortification wall round

GREECE AND THE ÆGEAN

the top of the hill in the second stratum. In the sixth a larger and better preserved wall was built outside this. In later Greek times there was some occupation of the site; in Roman times the whole top of the hill was cut flat to make room for a precinct and temple of Athena, and all earlier remains within this area were ruthlessly destroyed; both the earlier and the later fortification walls were buried and forgotten. Many scholars even denied that the site of Troy was at Hissarlik, and placed it further from the sea at Bally Dagh. Such was the state of things when Schliemann, whose dream from boyhood upward had been to excavate the sites of Troy and Mycenæ, came to Hissarlik in 1870, and began systematic digging in 1872. Wishing to find the Homeric Troy, he not unnaturally began with trenches near the middle of the mound, and one of these he sank right down to the rock, finding some walls of very primitive herring-bone structure. These may still be seen on the site, and represent the earliest stratum, of the Neolithic Age. Later, however, Schliemann discovered and cleared the walls and buildings of the second stratum. These did not, indeed, belong to the Troy of the *Iliad* for which he was looking. It was not until after Schliemann's death in 1890 that Professor Dörpfeld, continuing his work, discovered and laid bare the much finer walls of the sixth stratum, which were proved by the objects found in them to be contemporary with the great age of Mycenæ, and therefore to be identified without doubt as the city attacked by the Greeks in the Trojan War. By a strange irony of fate these walls, of which the discovery was due to Schliemann's enthusiasm, were never seen by him, though he cleared the walls and site that were closely surrounded by them.

THE COAST OF ASIA MINOR

The walls now to be seen surround about two-thirds of the site, a large gap in the north having apparently been quarried away for building-stone. The most conspicuous walls are those of the sixth city, which rise in places to a height of twenty feet or more. They are built of squared blocks, in regular courses, though varying in size; and at intervals there are small vertical set-backs in the front, of which the purpose is not known. A similar feature is found at Tiryns and elsewhere in buildings of the Mycenæan Age. There are several well-preserved towers; that at the north-east corner contains a well. The staircase leading up to it was added in Greek times. On the top of the stone wall, which sloped slightly back, was a wall of unbaked brick, replaced in some parts by a stone parapet. There is a gate and tower at the south-eastern corner, and another tower with a curved passage leading through it is on the east side; here the wall projects so as to protect the gate and threaten an enemy on his right—*i.e.* shieldless—side. The remains of some buildings of this sixth period may be seen; but most of them were destroyed when the Romans levelled the precinct of Athena and threw all the *débris* aside. The rectangular enclosure of the Roman temple can be distinguished by its regular, squared masonry, which is totally different from the walls of the sixth period. To Roman times also must be assigned the remains of two theatres which overlap the city wall at its south-east corner. Well within the circuit of the sixth city the great fortification wall of the second city can be seen. It is of quite different construction, and consists of small stones irregularly piled together, and at such a slope that it is not difficult to walk up. It follows that this can only be the foundation of the ramparts, which must have been

GREECE AND THE ÆGEAN

of unbaked brick. The position of several gates can readily be traced, two of them belonging to an earlier epoch of this second city. One of them has a long, sloping ramp, paved with flat stones, leading up to it. Another gate consists of a long covered way, lined on both sides with wooden posts which show traces of fire. Another door, at the south-eastern corner, consisted also of a long covered passage. These two gates were later embedded in the solid mass of wall at both the south-west and south-east gate. The latter, which was evidently the chief entrance in the later period of the second city, has a square gate-court and an ante-room on front and back. It leads immediately into the open space, which must have been the forecourt of the Palace. The walls of the principal rooms of the Palace were of unbaked brick, with tie-beams inserted. This Palace consists of a large hall and a smaller one at each side; each of these three had the regular three divisions of the Mycenæan palace—hall, ante-room, and porch. In the middle of the central and largest hall was a circular hearth. The western half of the hall and the adjacent buildings were unfortunately cut away by Schliemann's first trial trench, which he carried right down to the rock before the stratification of the site was properly understood. It is down in the bottom of this trench that the primitive walls of the first settlement can still be seen.

Throughout the excavation numerous antiquities of all sorts came to light. The most famous of these was the treasure, consisting of gold and silver ornaments, and other things, including copper vessels, which was found by Schliemann built into the wall of the second city near one of the gates. This was called by him the Treasure of Priam. But it belonged, from its position,

THE COAST OF ASIA MINOR

to a time long before the Trojan War. Innumerable vases and fragments of pottery of all kinds have been found, and carefully classified and recorded, at least in the more recent excavations; and thus they have tested and confirmed the evidence as to the relative periods of the various strata, and their correspondence to similar epochs in Greece and elsewhere.

Those who are familiar with the story of the *Iliad* will naturally ask how far both the city and the plain correspond to the Homeric description. It is clear that the position of the town, its gates and towers, is quite consistent with the story as we have it in the *Iliad*. For instance, the description of the final battle and the pursuit of Hector by Achilles three times round the walls is quite possible on the site. There may be some doubt as to how far it is possible to identify definite landmarks, but Dr Walter Leaf, in summing up this question, says:

One thing at least has passed for me beyond all doubt: that the poet who wrote those lines either knew the scene himself or was following in careful detail a predecessor who had put into living words a tradition founded on real fighting in this very place.

There are many Greek sites in Asia Minor which have been systematically excavated, and which have much to interest the archæological traveller. The antiquities found on them have in most cases been removed to the museum at Constantinople, in accordance with the Turkish law, the main exception being the sculptures from Pergamon, which have been carried off by the Germans and placed in a special gallery in Berlin.

Many of the sites are either on the sea-coast or within a short journey of it, and these may easily be visited by those who have a yacht or are travelling by special steamer.

GREECE AND THE ÆGEAN

The town of Pergamon was of very ancient foundation; but its splendour dates from the latter part of the third and earlier part of the second century B.C., when it became the capital of the great Attalid dynasty, and contained the imposing monuments of their victories over the Gauls. The modern town lies at the foot of the Acropolis, which is set on a lofty hill. It is situated about twenty miles from its port of Dikeli (the ancient Atarneus), to which a road was made by the German excavators for the transport of the marbles. The town of Pergamon contains ruins of several Roman buildings; but the Acropolis rises clear above it. At the foot of the Acropolis is a large gymnasium, and a triumphal way led up to the higher ground, past mediæval walls, into which most of the sculptures now in Berlin had been built. This way led up to a market-place, and on the left of it was a long terrace extending right along the face of the hill, and supported by many buttresses. Above this was a large theatre, sloping steeply right up to the wall of the citadel; its stage buildings seem to have been only temporary; what is left of them consists of sockets cut in the rock to hold wooden posts. Above the market-place is a square in which can still be seen the foundation of the great altar, more than a hundred feet square, round which was placed the colossal frieze representing, in high relief more than life-size, the battle between the gods and the giants. This altar is probably alluded to in the Book of Revelation, where Pergamon is called the place "where Satan's seat is." Still higher up the hill are the temple and precinct of Athena, surrounded by porticoes. Beyond this are the walls of the great Pergamene library, the rival of that of Alexandria, and famous also for the application of parchment to literary

THE COAST OF ASIA MINOR

use. On the top of the hill was a large square enclosure with porticoes, and a temple of Trajan in the middle. On the other side of the hill are remains of the palaces and gardens of the reigning dynasty.

The whole must have had a magnificent and imposing effect. Pliny says it was the most celebrated town in Asia, and its character was to some extent imitated by Imperial Rome, though without the unrivalled situation to which the glory of Pergamon is in great measure due.

The site of Ephesus is not far from the sea, and was in ancient times connected with it by a canal; but the coast is now silted up so as to be difficult to approach by boat, though there is a landing-place at Scala Nova. It is easier, however, to reach Ephesus from Smyrna, which is connected with it by railway.

The ruins of the Church of St John the Evangelist are to be seen on a hill near the railway station; the town takes its modern name, Ayasaluk (Ἁγίος Θεολόγος), from this church. On the side of the hill is a fine mosque constructed mainly of white marble taken from the great temple of Artemis, called, in the Acts of the Apostles, Diana of the Ephesians. The site of this temple was discovered by Wood in 1869, and the sculptured drums of columns, which are its most characteristic feature, were placed in the British Museum. These date from about 350 B.C. There are also remains of an earlier temple, built about 550 B.C. by Croesus and others.

On the way from the temple to the ancient town there is a stadium, and a square altar-like structure in front of it, of which the purpose is uncertain. Set against the hill is a large theatre, of which the stage buildings are well preserved, the stage being supported on short columns. From the theatre a broad paved street ran down to the

GREECE AND THE ÆGEAN

port, and was flanked by many halls and porticoes; there was also a library, with a fine architectural façade. Most of these buildings date from Roman times. The excavation of this region was carried out by Austrian archaeologists. Near the theatre is the traditional cave of the Seven Sleepers, who were said to have hidden in it with their dog during a persecution, and to have slept for three hundred years or more.

Priene, placed on a spur of Mount Mycale, beneath a lofty acropolis, helps more than any other Greek site to give a clear notion of the lay-out of an ancient town. The easiest way to reach it is to land from a ship at the little Scala which is nearest to it; but this can only be done in favourable weather. The walls of the town are well preserved, and within them it is possible to see the streets crossing one another at right angles, and bordered by houses sufficiently preserved for their plan to be obvious. In the middle of the town is a square market-place, with a small Ecclesiasterion, or Parliament House, in shape like a theatre, but square. The great temple of Athena was also situated above the market-place; and further up the hill was the theatre, which has well-preserved stage buildings of interesting plan. But it is above all the private houses that are interesting. They are often connected several in a block. Apart from minor differences, they mostly have a similar plan, consisting of an open court, entered, from the south if possible, by a door and vestibule. On the north side is generally placed the chief living-room, often with an open portico in front of it facing south; and other chambers or store-rooms surround the court. Thus these houses illustrate the remark of Socrates as recorded by Xenophon: "In houses facing south the sun in winter



A STREET IN RHODES



CONSTANTINOPLE THE GOLDEN HORN

By courtesy of M^r Cecil Hunt

THE COAST OF ASIA MINOR

shines into the porches, while in summer it passes high above ourselves and the roof and so provides shade." The town and houses of Priene seem to have been laid out in the fourth century B.C., though they have doubtless been repaired and remodelled to some extent since.

As seen from Priene, the wanderings of the river Mæander in its marshy plain fully justify the proverbial use of its name.

On the other side of the Mæander valley from Priene are Miletus and its temple of Apollo at Branchidæ, once the largest and most sumptuous in Asia Minor. Miletus was once a harbour town, but the detritus brought down by the Mæander has changed its port into a swampy lagoon, and completely cut it off from the sea. Extensive excavations have been made in the town, and have laid bare many fine buildings, mainly of Roman times. But the temple, which is near Ieronta, can be approached from the sea, either from Kovalò to the north-west or from the port of Ieronta to the south, from which there was a sacred avenue leading up to the temple, once bordered by the seated statues taken to the British Museum by Sir Charles Newton. The temple is of a peculiar plan, owing chiefly to its oracular chamber. Some of the columns are still standing, and the architecture is a magnificent work of the Hellenistic Age, with finely carved column bases.

Further south are Halicarnassus and Cnidus, both noted for the sculptures discovered by Sir Charles Newton, which are now among the most precious possessions of the British Museum. Halicarnassus was the capital of the Philhellene prince Mausolus, and the Mausoleum, built to his memory by his wife Artemisia, was reckoned as one of the Seven Wonders of the world.

GREECE AND THE ÆGEAN

None of its sculptures remain on the spot, but it is still possible to appreciate the beautiful view over capes and harbour which it commands. Many of the sculptures recovered by Newton had been built into the castle of the Knights of St John, which is the most conspicuous object in the modern town of Budrum. It was built in A.D. 1404, mainly out of materials quarried from the Mausoleum; and it is of peculiar interest to English visitors because many names of well-known English families are to be seen scratched on the walls, evidently by some of those who formed the garrison.

Halicarnassus has another claim to fame as the native city of the historian Herodotus.

Cnidus is situated at the extreme south-west corner of Asia Minor; it is at the end of a long and deserted rocky promontory, and is thus almost cut off from the land. On the other hand, its two harbours, facing one each way, make it accessible by sea in any wind; between the two harbours projects the high mass of the Triopian cape, which was a religious centre for the Dorian cities in this region. Cnidus possessed the most famous statue in the ancient world—the Aphrodite of Praxiteles. It stood in a temple close to the isthmus between the two harbours. Many traces of walls and buildings can be made out; the most interesting part of the town is the precinct of the gods of the lower world, which is set on a terrace high above the town. It was here that the Demeter of Cnidus, now in the British Museum, was originally placed. This statue, the *mater dolorosa* of ancient sculpture, is perhaps to be attributed to Scopas, whom we know to have been employed at Ephesus and on the Mausoleum about the middle of the fourth century B.C., to which time the statue must be assigned. It would

THE COAST OF ASIA MINOR

gain greatly in effect if we imagine the goddess as sitting on this lofty terrace with her gaze fixed on the distant horizon. The view over sea and islands from this point is perhaps the most beautiful to be found even in the *Ægean*.

The larger islands off the coast of Asia Minor, Lesbos (Mitylene), Chios, and Samos, were annexed to Greece after the wars of 1912-13, and took a prominent part in the Macedonian campaign on the side of the Allies. The sheltered waters between them and the mainland offer a most delightful cruise. Samos is the island that has most of interest for the archæological traveller. The best place to land is not the present chief port at Vathy, but the open roadstead of Tigani, on the other side of the island. This was the site of the ancient town of Samos, which was one of the chief centres of early Ionian art and civilization. Lesbos and Chios are immortalized by the names of Sappho and of Homer. Many stories are told by Herodotus about Polycrates the tyrant of Samos, a contemporary and friend of Pisistratus of Athens and of Amasis of Egypt. One of his chief undertakings was to cut a subterranean aqueduct right through the mountain on which the citadel of the town is placed. It is still possible, with lamps, candles, or torches, to walk right through this cutting. It is made at two levels, the lower being a channel for the water and the upper providing a narrow footpath. There are considerable remains of the walls of the citadel. About an hour's ride away along the shore is the recently excavated temple of Hera, which was one of the finest of early Ionic temples. One column is still standing.

The islands south of Samos, which constitute, together with Rhodes, the Dodecanese, or group of twelve islands,

GREECE AND THE ÆGEAN

were occupied by Italy during the Italo-Turkish war of 1912, though their population is almost entirely Greek. Permission to land on any of them must therefore be obtained from the Italian authorities. Cos is famous for its precinct of Asclepius, which contains porticoes for the accommodation of invalids as well as altars and temples. The great physician Hippocrates was one of the family of Asclepiads who were attached to this shrine; and in the market-place of the town are the remains of a gigantic plane-tree, under which, according to tradition, Hippocrates was in the habit of receiving his patients. The precinct is on a terrace not far from the town, in a position admirably adapted for a health resort.

The little island of Patmos is divided almost in two by a narrow isthmus, near which is the port. The most conspicuous object on one side is the Monastery of St John the Divine, with its white walls. The island was used as a place of compulsory exile in Roman times, and the Apostle is supposed to have been interned there. Tradition shows, in the Monastery of the Apocalypse, a cave, now converted into a church, where St John is supposed to have written the Book of Revelation. A cleft in the roof of the cavern is said to be the place from which he heard the divine voice. The monastery is an interesting one, and contains in its library some valuable manuscripts.

The island of Rhodes was from primitive times famous for its riches and its artistic attainments, especially in pottery. The town was founded on the extreme north-east corner of the island in 408 B.C., by drawing together the inhabitants of the three cities of Lindus, Ialysus, and Cameirus. It was then town-planned by the celebrated architect Hippodamus of Miletus; but little trace of this

THE COAST OF ASIA MINOR

planning, or of the magnificent public buildings of the ancient city, now remains. On the other hand, the massive fortifications and towers, as well as the two harbours, can still be seen, and make the town most imposing from the sea. Within these walls the narrow streets are most picturesque, especially the Street of the Knights, bordered by palaces, which have carved upon them the armorial bearings of many of their princely owners. The gates also are finely designed. All this work dates from the occupation of Rhodes from A.D. 1310-1522 by the Knights of St John. During all this time they served as a bulwark of Christianity in the East against Moslem aggression. The Knights were finally expelled by the Turks, after a heroic defence of the town, in which knights of many European nations took part under the Grand Master Villiers de l'Isle Adam, and found a refuge in Malta.

The Colossus of Rhodes, which ranked as one of the Seven Wonders of the world, was set up on the quay beside the harbour, but not, as some fanciful pictures have represented it, standing astride of the entrance to the port. It was made by Chares of Lindus, a pupil of Lysippus, out of the spoil left behind him by Demetrius Poliorcetes after his attack on the city was repulsed in 304 B.C.; its height was 105 feet. It was thrown down by an earthquake fifty-six years later, but still remained in its broken state as a wonder to travellers until A.D. 654, when the metal was sold to a Jew, who is said to have transported it on nine hundred camels. It represented the Sun-god, who was especially worshipped in Rhodes, which placed his head on its coins.

Lindos, upon the east side of the island, is well worth a visit. It has a good harbour, but only fit for small

GREECE AND THE ÆGEAN

ships. The town is also accessible by road from the town of Rhodes. There is a picturesque castle on the hill, and within it excavations have been made by Danish archæologists. There are large propylæa, imitating those at Athens, and the remains of a temple of Athena Lindia. On the ascent to the acropolis there is a curious relief of a galley, carved in the solid rock. Numerous inscriptions were found, including one fixing the date of the sculptor of the Laocoon at about the middle of the first century B.C. There are also many inscriptions recording the performance of a peculiar form of sacrifice known as *taurokathapsia*. The houses of the time of the Knights here, as in Rhodes, show beautifully carved façades, with armorial bearings and other decorations.

CHAPTER XVI CONSTANTINOPLE

By S. CASSON

Geographical

THE founder of Constantinople wisely chose the one site which was by nature best fitted to be the geographical centre of the ancient world. Mistress of her own inner sea, the Marmara, and yet closely guarded from the Mediterranean and the Black Seas by the safe gateways of the Dardanelles and the Bosphorus, her only fear of attack was from the land side, and here was built, in anticipation, the most scientific and formidable barrier of defences ever devised in ancient times.

Almost impregnable by sea or land, Constantinople reigned supreme as the greatest imperial centre the world has ever seen for over a thousand years. The occupation of the city by the Latin Crusaders in 1204 was the sole occasion during that long supremacy when alien troops displaced Byzantine power. Yet it must be remembered, to the credit of her position and defences, that on that occasion the city was taken more by surprise than by assault: no one was more surprised than the attackers to find that they were within the city.

Geographically Constantinople is still able to demonstrate the centrality of its position, despite the changed conditions of modes of travel. Still to-day a traveller can leave the city for Cairo, Moscow, London, Madrid, Baghdad, or distant Merv, and reach them all within a week. Geography still holds the ancient city to her

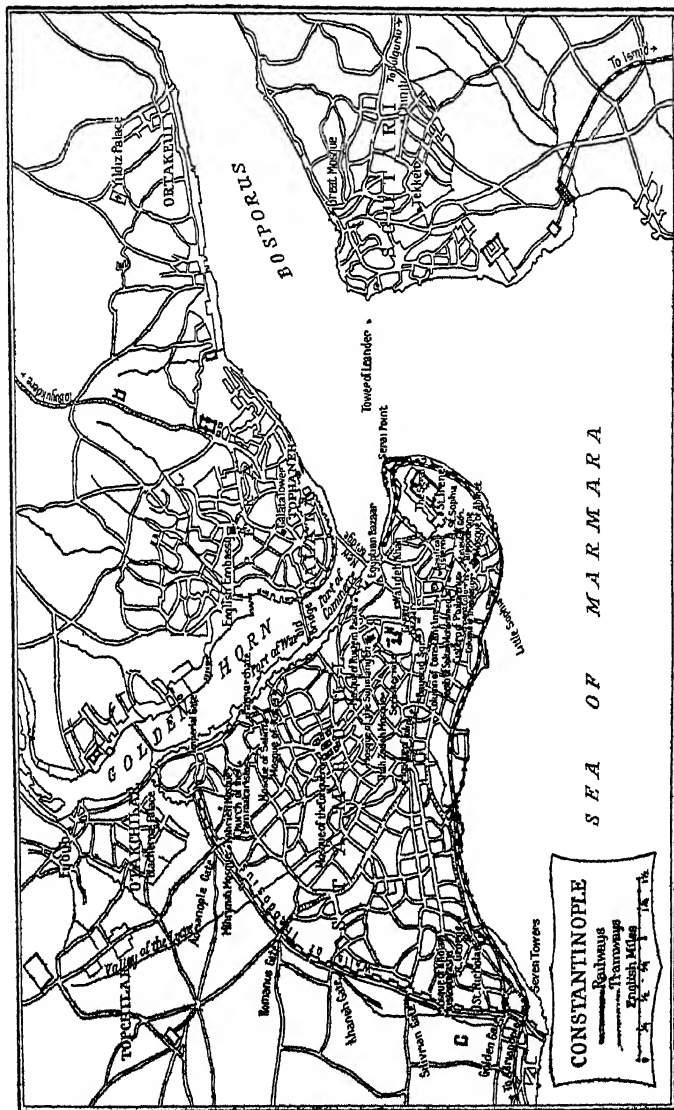
GREECE AND THE ÆGEAN

duty of serving as the centre of the communications of the Near East. Nor, during the Great War, were the Allied forces long to forget that she held the key to half the military problems involved. For Nature has endowed her with a position which Europe and Asia will forget at their peril.

As a city site Constantinople—or Istanbul, as the Turks now call it¹—is still as typical in plan of the old Greek city state as she was when first the colonists of Greek Megara built her in the seventh century before Christ. The first city of Byzantium was built upon the very end of the lovely promontory whose shores are washed by the still waters of the Golden Horn on one side and by the swift stream of the Bosphorus on the other. A cross-wall (which then ran approximately across along a line from St Irene to the site of the Mangana monastery) gave the small city its land defences. Subsequent enlargements, from the founding of Constantine to the final extension of the walls by Theodosius II to their present line, followed the original Greek plan, which was typical of almost all the promontory-cities of the Hellenic world. Modern Istanbul and Megarian Byzantium are thus identical in scheme, differing only in area. The sea-walls also, by which it was made certain that the land-walls could not be taken in flank, were themselves based on the usual Hellenic defensive system.

Of Megarian Byzantium nothing remains except traces of the old walls now incorporated in the Turkish Serai, fragments of Hellenic pottery found in the soil of the Hippodrome, and traces of a Dorian cemetery recently discovered near the Column of Constantine (see p. 218).

¹ Istanbul is the name now adopted by the Turks to replace the name Constantinople. Stamboul is the name universally used to designate the part of the city within the walls.



GREECE AND THE ÆGEAN

Historical

The history of the city as we know it really begins when Septimius Severus, finding Byzantium among the cities opposed to Roman arms, captured the city in A.D. 196. But even at this date it was no easy fortress to subdue, for its capture was preceded by a three-year siege. After the entry of Septimius a wide measure of reconstruction followed. Septimius transformed it into a Roman city. Of the city of his day all that can be disentangled from the ruins of subsequent ages are the outlines of some of the more important buildings. Thus the main substructure of the Hippodrome (which Septimius left unfinished) and the foundations of the recently identified Baths of Zeuxippos (see p. 238) are the only traces of the Roman period which survive. No trace of the city-wall of Septimius has up to the present been identified, except for a possible fragment near the Galata Bridge.

The great imperial city, however, was not born until later. Constantine the Great, searching for the true centre of the Roman Empire, found it here, and on May 11, A.D. 330, founded the New Rome.

Of the age of Constantine more of the material remains can be identified. The Hippodrome owes to him much of its embellishment, and the completion of its main structure. The line of his wall, which ran from a point at the middle of the Golden Horn shore directly across to a corresponding point on the Marmara shore, enclosed an area at least five times the size of the Septimian city. The column of purple porphyry which stands to-day near the entrance to the Bazaar was originally built by Constantine to hold his statue (see p. 216). It is said to have come from Heliopolis, in Phrygia. The Forum which

CONSTANTINOPLE

Constantine built is thought to lie in the neighbourhood of this column, but nothing has as yet been found to make this identification certain.

Constantinople grew and prospered until the necessity arose once again for the extension of its area. As in each previous case this was achieved by the simple process of pushing further inland the main cross-wall. Soon after A.D. 400 the present walls were built, probably by Theodosius II, according to plans laid down by Theodosius I.

From now onward the great city as we know it took shape. To the time of Theodosius I and Arcadius can be attributed the building of the great Forum Tauri, which has recently been firmly identified near Bayezid Square. Here the foundations of an immense arch of triumph were laid bare in 1928. Fragments also of the Column of Theodosius have been found in the immediate neighbourhood.

So great was the power and wealth of the city in the fifth century that by the time Justinian came to the throne in A.D. 527 Constantinople was the most magnificent city the world had yet seen. As such, its time of tribulation was approaching, for the accumulated wealth of an enormous empire cannot remain concentrated in one spot without attracting the envious eyes of barbarian neighbours. The very building of St Sophia itself, which cost no less than 64 millions (in British currency), was sufficient to give a hint to the outside world of the riches of the city. And a relatively small archæological discovery sheds an even more vivid light upon the wealth of the citizens. It has been established that the Byzantines of the centuries before the tenth century almost wholly dispensed with vessels of pottery and faience except for

GREECE AND THE ÆGEAN

the rougher domestic purposes: instead the wealthy used vessels of silver and gold, and the poorer those of copper or gilt.

No wonder that in A.D. 616 the rumblings of the approaching storm were heard, when Chosroes of Persia made an unsuccessful raid on the city. In 626 again Persians and Avars appeared before the walls, and finally, in 675 and from then on almost annually until 718, the Arabs and Saracens launched attack after attack by sea and land. Only the immense strength of the defences, the extremely scientific organization of the defenders, and the judicious use of explosives (the famous 'Greek fire'), which the Byzantines alone understood, enabled them to survive the storm. Thereafter almost continuous siege is the fate of the city for the best part of three hundred years. Russians, Bulgars, Hungarians, and rival imperial pretenders repeatedly attack, and are as repeatedly repulsed. From the time of Justinian to that of Constantine IX in the tenth century the whole wealth and resources of the Byzantine Empire were devoted to defence, and to military and naval organization against external foes. Not unnaturally, the embellishment of the city itself took second place, and new buildings or monuments are in this long period relatively rare. But Constantinople, more at this time than ever in her history, was fighting the battle of civilization against barbarism. In the tenth century the attacks began to lessen in strength, and in the eleventh and twelfth the city was left more at peace. During this period her wealth and magnificence rose perhaps to the highest point. Art and literature certainly reached the highest level in these centuries, which can be looked upon as the full flower of Byzantine culture and power.

CONSTANTINOPLE

But early in the thirteenth century the lure of the city to external marauders became even more pronounced. The capture of Constantinople in 1204 by Venetian forces and the Latin Crusaders, whose supposed objective was Palestine, was, in effect, the counter-stroke of an envious rival—Venice—delivered with the intention of raiding the wealth of the richest city of the world. The occupation of the city from 1204 to 1261 by the Latins, with self-appointed French emperors, served but to assist the systematic looting to which the city was delivered over this period. On the restoration of the Greek imperial line in 1261 the city was but a shadow of its former might. All its vast treasure of gold and silver had been scattered far and wide throughout French and Latin Europe. The days of fabulous magnificence were past. Nevertheless, there was a revival both of learning and culture, but not of wealth.

The enfeebled city finally fell to the Turks in 1453, though even so the superb defences delayed the capture far beyond the time that the overwhelming forces of the besiegers should have required.

The Walls

From the history of Constantinople it is evident that the walls of Theodosius constituted the main shield of the city. They stand to-day little damaged, except on the sea side, by the passage of time, but still showing the breach caused by the Turkish assault and the mighty cracks made by Turkish artillery. No such imposing or elaborately planned defences exist in any other city in the world. A careful study of their construction will help one to envisage the history of the city more than anything else. The walls are best studied by starting

GREECE AND THE ÆGEAN

from the seashore near the Golden Gate (see p. 223), at the point where the Marble Tower juts out in all its shining splendour into the Marmara. From here almost to the Adrianople Gate, or the Romanus Gate, the wall stands to its full height, with towers and moat intact.

The total length of the circuit, including the sea-walls, is no less than nineteen and a half kilometres, and it was flanked by some four hundred towers and entered by about fifty gates. The construction of the land-walls was such that no less than four obstacles had to be passed by the attackers before they succeeded in getting a foot on the top. The first was a wide and deep moat, which can be seen most clearly in the immediate neighbourhood of the Golden Gate. This crossed, the assailants had to climb a breastwork about the height of a man. This survives in places, but has largely disappeared. Beyond this ran the continuous system of lower towers joined with a wall, which lay some twelve metres back from the breastwork. This lower wall, called the 'Exoteichos,' was eight metres in height, and if it fell to the besiegers there was still a further space to be held about twenty metres in depth before it was possible for the main city-wall itself, which stood thirteen metres high, to be scaled. And whatever part might be seized by the enemy there were always the great towers ready to enfilade him in flank.

It is not to be wondered at that not once in the history of the city were these land-walls scaled and held by an attacker. The Turks broke through simply because their artillery had battered the wall down, and the walls had never been built with the intention of facing artillery. And the Turkish breach was effective simply because the

CONSTANTINOPLE

reduced population of the city was insufficient to fill up the breach and counter-attack.

Those who walk the length of the land-walls from sea to sea can realize the strength and power of these mighty defences. Most of the gates still stand intact, and that of Romanus serves as a typical instance of the gate defences.

The Golden Gate, which was cleared and excavated in 1927-28, was the ceremonial entry to the city, reserved for Emperors returning in triumph or for the ceremonial arrival of foreign potentates. Except on these occasions it was kept fast closed, and the gilt doorways that closed it gave it its name. Even though a ceremonial entry, built at the beginning of the fifth century, it formed an excessively strong unit of the main mural defences. Its two enormous marble bastions, still virtually intact, despite the damage inflicted by earthquake, served to contain, both inside and out, a large, concentrated body of defenders, and their projection beyond the normal area of the walls gave them a powerful position for flank attacks. Beyond this main gateway and on the edge of the moat stood a subsidiary ceremonial entry, which seems to have been constructed in the fourteenth century. It plays no part in the main defensive system. To-day the Golden Gate is narrowed down to one small pedestrian entry, which was the size to which it had been reduced at the close of the Byzantine Empire. A close architectural examination of the Gate will reveal the veritable Decline and Fall of Byzantium. Starting as a three-arched triumphal entrance, it was later reduced in size. The high arches were filled up and replaced by three rectangular entrances, the central entrance bearing the same relation in size to the side-entrances as did the

GREECE AND THE ÆGEAN

original archway to the smaller arches. Later these rectangular doorways were reduced in number to two, the third being transformed into a church. Finally both these were bricked up, and one small exit only made. The reduction in size of city gateways is a certain indication of reduction of strength in the city itself.

At the Golden Horn end the walls have been considerably modified and altered at various periods by various Emperors, mainly with the intention of bringing within their circuit certain buildings which had previously been at the mercy of besiegers of the city.

The breach made by the Turkish attackers can be seen at the point where the valley of the Lycus streamlet makes a dip in the walls. This point is reached by passing out from the Adrianople Gate, and turning southward for some hundred yards.

The sea-walls are more ruinous, but can easily be traced from their junction on the Golden Horn with the land-walls almost up to the Galata Bridge. From here they almost vanish, but can be found again near Serai Point, whence they run round the promontory in excellent preservation as far as St Sergius and St Bacchus. From here to the Marble Tower they are less well preserved, but not easily lost sight of.

Additional to the walls there were the naval defences, in the shape of two chains, one of which extended from the Galata Tower to the Stamboul side, following the line of the present Galata Bridge; the other (whose existence is doubted by some) is thought to have extended across the Bosphorus from a point immediately east of the Serai itself to the Tower of Leander, which is now represented by a lighthouse standing upon an isolated rock off the shore of Scutari.

CONSTANTINOPLE

The Churches

Of the Byzantine buildings which have survived the Turkish occupation the most notable are the churches. These owe their survival largely to the fact that at the time of the occupation, or shortly after, they were transformed into mosques, like St Sophia or St John in the Studium; specially set aside for Christian worship, like St Mary of the Mongols; or used for secular purposes, like St Irene.

Since the Byzantine churches provide the chief glory of modern Constantinople they should be the principal objective of visitors. Many have come down to us virtually intact, some are derelict or in ruins, others are but shadows of their former greatness, having exchanged the mellow beauty of their original Byzantine colouring for the sickly hues of Turkish colourwash and distemper.

Few of them are easy to find, and no one should attempt to search for them without the aid of either an intelligent and educated guide or a detailed and accurate map. The average guide and guide-book will know little or nothing of the smaller churches, and the average Turkish chauffeur can be relied on to display a definite and absolute ignorance of all of them except St Sophia. But those who wish to reclaim from the tumbled ruins and tenements of Stamboul something of the glory of the old city must search well and faithfully down the winding side-streets for the unexpected beauties of these small and hidden churches.

The first duty, however, before seeing the smaller churches, is to visit St Sophia. Its greater light will illumine the smaller; its plan and decoration illustrate the plan and decoration of the others.

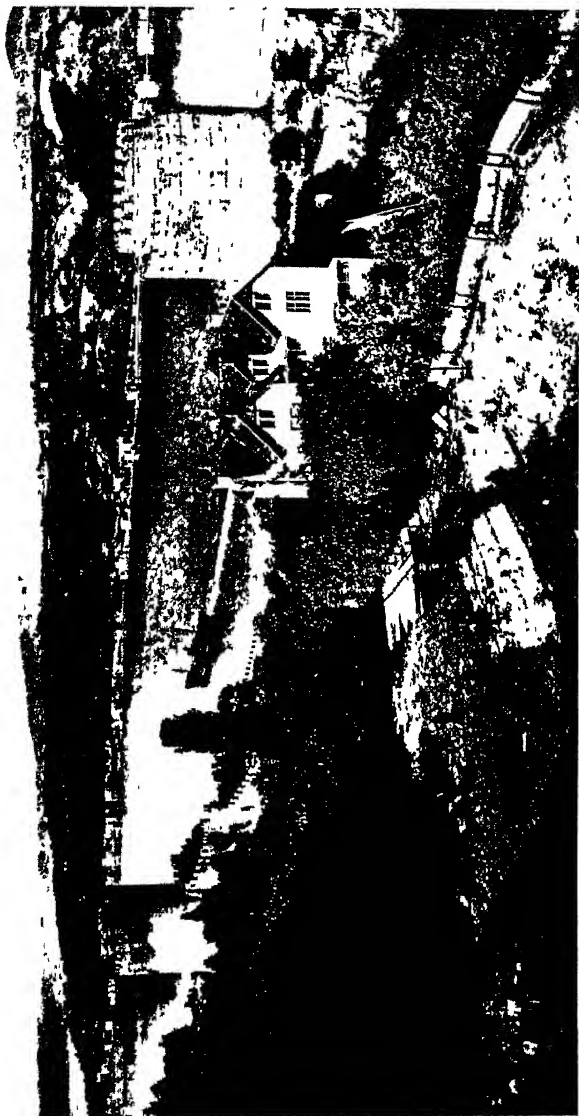
GREECE AND THE ÆGEAN

Many, on seeing St Sophia for the first time, are disappointed. This, I think, is because they come expecting to see what is not there. St Sophia bears no sort or kind of relation to a Gothic or Romanesque church. Its architects designed it solely with an eye to internal beauty: church architecture in the time of Justinian was not interested in more than the general appearance of the outside of a church. Consequently St Sophia, while impressive from afar, is by no means a marvel of external architecture.

Within, the first impression is one of vast emptiness. There are no receding distances, no side aisles or transepts. One sees a vast, rectangular space supported and created by a system of simple arches. But the amazing skill of the architects and the innumerable subtleties of the building begin to appear after one has stood and looked for a short time. Gradually one realizes that the whole vast space is held up by nothing at all in the way of pillars or supports. It is enclosed by the one central dome and the complex of supporting side arches. A visit to the neighbouring Mosque of Sultan Ahmet will show at once the difference between the architecture of routine and that of genius. The central cavity of the Mosque of Ahmet is held up by four immense pillars; that of St Sophia by a precise calculation of the thrust of heavy masonry upon side arches.

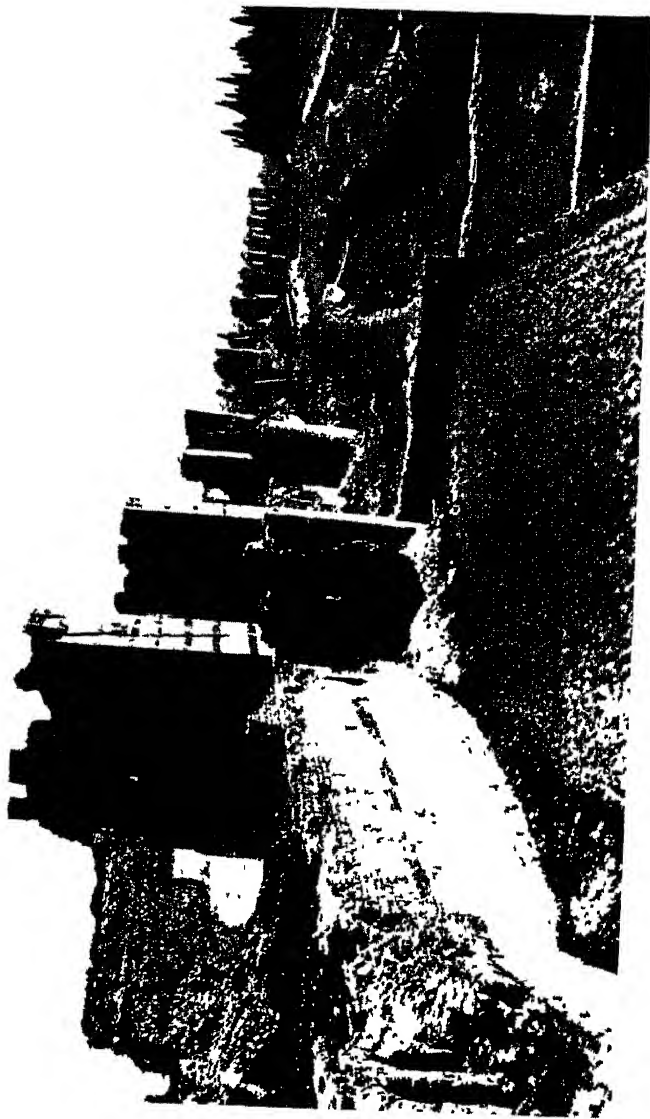
From the point of view of its decoration St Sophia is the only Byzantine building (except the Kahrieh Mosque, see p. 231) which retains the bulk of its lovely marble revetments on the walls. If they were cleaned they would still more show the subtle beauty of Byzantine colour schemes.

Above the ground floor is a spacious gallery, where



ROUMELI HISSAR

The castle built by Mohammed II ("the Conqueror") as a preliminary to the capture of Constantinople



CONSTANTINOPLE THE LAND-WALLS

CONSTANTINOPLE

the marble decoration is wholly intact. Above that are two more galleries, the third running round the dome itself. From these upper galleries the immensity of the internal space enclosed by the arches is more impressive.

In the first gallery is still to be seen a tomb bearing an inscription which records simply the name of Henry Dandolo, Doge of Venice, the chief villain of the drama which first humbled the great city to the dust. Whether his bones still lie in the tomb is unknown.

Recent research has disclosed the fact that St Sophia is built upon a solid outcrop of rock. This explains why it has survived the danger of earthquakes for so long. In other respects the church is in remarkably good order, and the cracks which are to be seen in the upper arches date probably from the time (twenty years after the dedication) when the first dome fell in. This accident was mainly due to the gradual desiccation of the large quantities of mortar which were used in the construction. The desiccation led to a sudden shrinkage, which cracked and distorted many of the arches and yet left the church as solid as if it had been built of concrete. It can be observed that almost every arch is out of the true, particularly those which are immediately below the dome. This distortion belongs, I think, to those early days. Certainly no subsidence or cracking has been observed during the last hundred years, although every measure has been taken to detect them.

Almost exactly contemporary with St Sophia is the exquisite little church of St Sergius and St Bacchus. It lies below the curved end of the Hippodrome, almost on the Marmara shore adjoining the railway-line. It was built between 527 and 536, and is to-day called Kutchuk Aya Sophia (Little St Sophia), because of the resemblance

GREECE AND THE ÆGEAN

of its ground-plan and elevation to those of St Sophia. It is still used as a mosque, and whatever mosaics it may have had are whitewashed or destroyed. But there is still visible the beautiful frieze-inscription which commemorates the generosity of Justinian and Theodora.

There are only two churches earlier than the two described above. One is the church of St Irene, which was originally founded before the time of Constantine, but enlarged by him and made into the cathedral of the city. As such it lasted until the dedication of St Sophia. To-day the little church of St Irene is used for the degrading purpose of a military museum. It stands just within the Serai wall, a stone's throw away from St Sophia. Despite its present use, the main structure of the interior can still be made out. Although its ground-plan remains that of the earliest type of Greek church—the basilica type surmounted by cupolas—yet its structure was largely rebuilt and remodelled by Justinian after a fire. In importance it held the position of second to St Sophia for a long time. It is one of the few Christian churches which was never transformed into a mosque.

Similar in its basilica plan is the church of St John Baptist in the Studium. But this church is a simple basilica without cupolas. It is to-day in ruins, but has in the last two years been cleaned and partly restored. It was originally the church of the monastery of St John Baptist, which was founded in 463. It is to be found off the main road some three hundred yards before the Golden Gate is reached. It is known as the Imrahor Djami, and still retains many of the elements of the mosque into which it was converted about 1500. In it was contained one of the most famous of all relics—the head of John the Baptist—and in 1204 the church suffered

CONSTANTINOPLE

more than most from the pillage and destruction of the relic-hunting Crusaders. But the head of St John was not discovered by them. The church had the peculiar distinction of containing the tomb of the son of Sultan Bayezid I, who was converted to Christianity before the Turkish conquest. The fine inlaid marble pavement, of a type not elsewhere found in the city, which decorates the interior was made in the thirteenth century by the Emperor Michael Palæologue, who restored the whole monastery. The main architrave, pillars of Thessalian *verde antico*, and the capitals belong to the earliest period of the church.

The two great church-building periods in the history of the city are the age of Constantine and Justinian and that of the Macedonian and Comnene dynasties in the tenth, eleventh, and twelfth centuries. The intervening period was unfavourable to the dedication of churches, partly because of the long period of continuous siege to which the city was submitted, and partly because of the long and bitter ecclesiastical strife of the iconoclastic controversy.

Many of the extant churches are built upon the foundations of earlier dedications, but, in the main, the majority, as they are seen to-day, belong to these two periods. But a good many of those of the second period were restored in the fourteenth century, and so have not fully retained the original characteristics of their period.

One of the few that still remains unaltered is the exquisite little church (now the Gul Djami—"Mosque of the Roses") which was originally the Church of St Theodosia. It was probably built in the tenth century at a period when exterior architecture preferred a harmonious arrangement of vertical lines. It lies near the

GREECE AND THE ÆGEAN

shore of the Golden Horn in a side-street off the main shore road from the Galata Bridge. Its interior has been whitewashed out of all its former glory, but the east end, which can be seen from an open space near by, is one of the most beautiful architectural gems in the city. Many believe that the tomb of the last Emperor of Constantinople is here. Greeks still call it "the Undying Rose," but its name Gul Djami is said to come from the fact that when the city fell to the Turks the church was garlanded with roses. Here in the last critical moments the Emperor and the Patriarch, after communion at St Sophia, came and passed the night in prayer before the final dawn. When the Turks entered they found the church still garlanded.

Another example of an eleventh-century church is St George of the Mangana, on the foreshore below the Serai. It was discovered and excavated during 1919, and has never been in use as a mosque. Its ruins yielded a superb icon in marble, of great size, showing the Virgin in prayer. This icon is now in the museum. But visitors will find it extremely difficult to obtain permission to see the remains of the church.

Of the fourteenth-century churches two are of outstanding loveliness. It is advisable to visit them in succession. They are the churches of St Mary Pammakaristos and St Saviour in Chora. The first (which should be visited first) lies some quarter of a mile to the west of the Mosque of the Conqueror (Fatih Mosque) and is known as Fetiye Djami (the Mosque of the Conquest). Care must be taken in asking the way not to confuse this with the larger Fatih Djami.

The church of the Pammakaristos is the most perfect example of the delicacy of fourteenth-century external

CONSTANTINOPLE

architecture in existence. It has the added advantage of containing, still perfectly preserved, the internal mosaics of one cupola. These mosaics are as good as, if not better than, those of St Saviour in Chora.

The outside of this church exhibits to the full the charm of decoration which was so pronounced a feature of architecture of the Comnene and Palæologue periods. Its windows, elaborate brickwork devices, and cupolas have come down to us almost unchanged. It is known to have been completely restored in 1315. It has the distinction of having been the church used by the Patriarchate (which it overlooks) until 1591, when it was at last converted into a mosque and the Patriarchal church moved to its present abode.

St Saviour in Chora, Kahrieh Mosque (or the "Mosaic Mosque" of the guides), is the most important building in the city from the point of view of Byzantine art. Architecturally it is much inferior to the Pammakaristos, but its superb and almost complete series of internal mosaics give it deserved fame. The little church lies against the walls near the Adrianople Gate, and is easily reached in the course of a visit to the walls. Its mosaics, marble revetments, sculptures, and frescoes belong to the fourteenth century. They constitute one of the many restorations and redecorations which were carried out after the disastrous occupation by the Crusaders. Almost all the churches of the city, and most of its public monuments as well, had been left stripped of their ornaments, their icons, and their votive treasures, and all were in a state of extreme dilapidation. In the reign of Andronic II a certain Government official, Theodore Metochites, undertook the restoration of this church (which in origin was probably a building of the ninth century). His work

GREECE AND THE ÆGEAN

can still be seen almost in its entirety, and his portrait, holding the architect's model of his building, can be seen in one of the mosaics.

As recently as 1928 a fresh addition was made to the long series of mosaics, in the shape of a fine scene of the *Dormition of the Virgin*.

When visiting this church occasion should be taken to see that of St Mary Panachrantos, which is not far off. Until 1929 it was a ruin, having been burned in a recent conflagration. But the museum authorities have cleared the ruins, removed the remains of the mosque into which it had been converted, and made it accessible. In many respects it is one of the most interesting churches in the city.

Its early history is unknown, but excavation has shown that it is a double church, one of which, perhaps of the tenth century, originally had five apses at the east end. In this respect it is of a type unique in the city. The second church was added later, and the two combined into one in such a way that each church had three apses at the east end. Its most remarkable feature is the splendid marble decoration of the capitals, the windows, the circumferences of the domes, and the cornices. They are unrivalled in Constantinople. It has a further curious feature in the shape of two small chapels on the roof. Near one of these was found a marble icon, with the figure of St Eudokia in the attitude of prayer, composed of inlaid marble of five or six different colours. This inlaid technique is not elsewhere known, except in the greatly inferior example of the pavement of St John in the Studium. The icon is now in the museum.

Many more churches can be visited, but the above are the most remarkable and the most beautiful. Together

CONSTANTINOPLE

they give some faint idea of the glories of the Byzantine city. They are but a fraction of the total, and have been sadly damaged by the passage of time or by the changed uses to which they have been put. But without seeing them it will be quite impossible to get a full conception of what the city must have looked like in Byzantine times.

Public Buildings

The secular remains of Byzantium, apart from the walls and the Golden Gate, are disappointing. Time, war, and accident have dealt hardly with them.

The most famous is, of course, the Hippodrome, which was excavated in detail by British archæologists in 1927-28. There are now visible above the surface only the three monuments in the Atmeidan Garden—the Column of Theodosius, the Platæan Serpent of bronze, and the unlovely Column of Porphyrogenitus, usually known as the "Built Column." These three are all that survive of a series of monuments which stood along the central axis of the race-course. Unlike most Hippodromes, this had no *spina*, or central wall. Its absence is due, in all probability, to the fact that its original builders never finished it, and it was left to architects who did not follow Roman traditions to complete the building. At the southern end almost the whole of the curved sphendone can still be seen. The straight sides as well as the curved end were capped by a colonnade of marble pillars, of which some eighteen still stood in the sixteenth century. The examples of classical Greek art with which Constantine and other emperors once adorned its centre and sides seem mostly to have perished. Some few fragments of Greek sculpture were found in the

GREECE AND THE ÆGEAN

course of excavation, and the Platæan Serpent, raped from the sanctuary of Delphi, has weathered all the storms; but otherwise the hand of man has effectively humbled this great building to the ground.

Because it was originally designed by Septimius as a Hippodrome it must not be thought that it was continuously in use as such. By the time of Justinian it had become the Forum of the city, where every religious festival, political demonstration, and public exhibition took place. Its use for these purposes explains also why some of the Roman features, such as the *spina*, were abandoned. It had to be used as a public meeting-place as well as a race-course for the rival political sportsmen known as the "Greens" and the "Blues."

The slope of its seats can still be seen on the north-west side, but it has largely been encroached on on the south for the building of the Mosque of Ahmet. Many of the pillars of the colonnade can still be seen converted into the courtyard pillars of the mosque.

Of the three extant monuments in the centre the Egyptian obelisk, erected in the time of Theodosius I, is supported by a pedestal in two parts, both of which are sculptured. The upper part shows on four sides scenes of Court life, and is derived from some earlier monument which belongs to the time of Constantine. The lower part is contemporary with the erection of the obelisk, and both shows racing scenes in the Hippodrome itself and depicts the method by which the granite obelisk was hauled into position by the indefatigable official Proclus, whose name is recorded in the florid inscription. The Serpent Column, which originally was but the support of a more precious dedication at Delphi—a golden tripod—bears on its serpentine folds the

CONSTANTINOPLE

names of all those Greek states which fought for the liberation of Greece at the battle of Plataea in 479 B.C. Incongruously, it now rears its unshapely stump in the heart of Turkish Stamboul.

When Constantine first brought it from Delphi it had three serpentine heads intact. Thus they survived down to the day of the Turkish conquest. But on that day the Conqueror, as he rode to St Sophia, struck off one of the heads with his mace. Seeing this, a priest of St Sophia sternly rebuked him for damaging one of the most revered talismans of the city, the virtue of which was to preserve the city from serpents and vipers. Thus admonished, the Sultan ceased his impious act. This strange story, for the truth of which there is excellent evidence, helps to explain why the Serpent Column, itself of no little intrinsic value, has escaped the melting-pot, while so many others have vanished. In fact, many ancient monuments had acquired a talismanic value in early Byzantine times, which enabled them to survive quite late into the Turkish period, and even seems to have tided them over the period of severe destruction of the time of the Crusaders. Thus the marble reliefs that once adorned the outer entrance to the Golden Gate are known to have been intact down to 1627. The Column of Arcadius stood to a similar period, and there were other instances.

Both the Serpent Column and the Column of Porphyrogenitus were shown by the recent excavations to have been used not merely as ornaments, but also as fountains. Water gushed from each of the three serpents' heads and from a metal fountain-head on each of the four sides of the inscribed basis of the other column. Originally the Porphyrogenitus column was covered with bronze plates,

GREECE AND THE ÆGEAN

on which were embossed historical scenes. These vanished at an early date, while the surviving heads of the serpent had likewise disappeared by 1700. One has been recovered, and is to be seen in the museum.

The remains of the Great Palace exist on the south side of the Hippodrome below the Mosque of Ahmet. Not much survives, and what can be seen is extremely ruinous. But this was the area which the Great Palace occupied. After the ninth century it seems to have remained empty, its place being taken by the new Blachernæ Palace originally built by Heraclius, and later enlarged. The Blachernæ Palace survives as an impressive ruin, and lies near the junction on the Golden Horn of the sea-walls and the land-walls.

But if the palaces have largely vanished there have survived, in many cases intact, the most interesting cisterns which supplied both the palaces and the churches and, in some cases, the various inhabited areas. In all no fewer than forty of these cisterns have been identified. They seem to have been built for the most part after A.D. 500, when continual siege made it essential to retain vast stocks of water for the city which could not be tampered with by the besiegers. These cisterns are of three main types. There are the open-air cisterns, mere reservoirs, of which the best example is to be seen on the right of the road just before the Adrianople Gate is reached. It is now empty, and used for market-gardens. The second type is the cistern adapted from some other building. Cisterns of this type are rare, but the best is that which occupies the chambers of the curved end of the Hippodrome. It was built about the time of Justinian, and still serves its purpose. The third type is the commonest. It consists of a proper building,

CONSTANTINOPLE

underground or partly underground, designed for the special purpose of being a cistern. These buildings are usually rectangular, and roofed over with a massive roof of brick. In effect they are immense boxes of masonry. In every case the roof is supported by columns, and the water conducted into the cistern by an underground channel. The water was never intended to rise to the roof, but remained on an average at a depth of six feet. The cisterns could be entered by a flight of steps. In size the cisterns vary from a small room some fifty feet square to immense caverns containing hundreds of columns.

Three superb examples can be visited to-day. The first is the Basilica Cistern, known as Yere Batan Serai (the Sunken Palace). It is in a side-street opposite the west end of St Sophia, and only a stone's throw away. It is lit by electric light, and boats can be hired to take the visitor round on the water. The cistern was probably built by Justinian, but little or nothing is known of its origin. It is a hundred and forty metres long and seventy in width. No fewer than 336 columns support the massive roof. Almost all are Corinthian, but some are plain, and one, probably inserted later, may have been taken from the Forum of Theodosius. This odd column bears a design derived from the date-palm.

Not far away, near the Prefecture and on the high ground just above the Hippodrome, is the Cistern of Philoxenus, now empty and half silted up with rubbish. It is known to the Turks as Bin Bir Derek (the Thousand and One Columns). It is smaller than the Yere Batan Serai, being sixty-four metres long and fifty-six wide. But it has 224 superb columns, which, architecturally, are unique in having a central projecting drum. Excavation has shown that there is as much column below this

GREECE AND THE ÆGEAN

drum as above, though the earth now reaches almost up to the middle.

The third cistern has only just been made accessible to the public. It lies between St Sophia and St Irene, just inside the gate of the Serai and in front of the entrance to the Military Museum. It was discovered in 1927. It contains fifty-three plain columns, and the water stands some four feet in depth. At one end a passage runs towards the substructure of St Sophia, but it is closed up.

Very few of the other cisterns are accessible, since they lie for the most part underneath occupied buildings or private houses.

Of the numerous *fora* of the city little remains. In the Sirmakesh Han, a fine old sixteenth-century caravanserai off Bayezid Square, can be seen the remains of a huge archway that adorned the Forum of Theodosius. It was revealed in 1928. But the position of most of the others, and certainly their character and dimensions, are largely a matter of conjecture. The positions of the Forum of Arcadius and that of Constantine can be identified by the remains of the columns of those emperors, but little more is known.

Of the numerous baths of the ancient city nothing remains except the foundations, now covered up, of the Baths of Zeuxippos, a famous building originally built by Severus, and later made into the Imperial bath for the use of the Emperor after the games.

Private Houses

It is difficult to-day to get any idea of the appearance of the ordinary inhabited city in Byzantine times, but some few dwelling-houses of the Byzantine times still

CONSTANTINOPLE

exist in the neighbourhood of the Phanar and the Patriarchate. The visitor should go along the road that skirts the Golden Horn from the Galata Bridge, and in the neighbourhood of the Rose Mosque will find a series of perfectly preserved fifteenth-century houses in the section of the street known as Karabash. Such houses are extremely massive, and make full use of balconies, supported on heavy stone corbels. Some are perhaps of Genoese or Venetian origin, but the finest monuments of the resident Italian population are the immense factories or *Hans* (now used as tenements) adjoining the Great Bazaar. With their fortified doorways and vast courtyards they resemble mediæval English colleges. They were used mainly by the Genoese and Venetian merchants both for temporary and for permanent occupation.

The Turkish City

Of Turkish Constantinople the most interesting and most beautiful part is the palace of the Grand Signior, the Serai. It can now be seen almost in its entirety. It is entered by the great Bab-i-Humayoun (the Imperial Gate), near St Irene. The Serai itself was built in 1467 by Mehmed Fatih to replace the earlier palace (now vanished) which stood near the site of the present Istanbul University. It covers virtually the whole area originally occupied by the old Hellenic city of Byzantium, and its position is unrivalled in the Mediterranean. Most of the building as it stands to-day is of the sixteenth and seventeenth century, except for the first gateway and the tower, which are of the early eighteenth.

It is impossible here to describe in detail the treasures and the beauties of the old palace. Visitors should not

GREECE AND THE ÆGEAN

fail to see the Treasury, in which are preserved the regalia of almost all the Sultans, jewels of incalculable worth. There are also to be seen a relic in its reliquary of St John Baptist, perhaps from the Studium church, and the throne of Shah Ismail of Persia, captured by Selim I in 1514. It is plated with pure gold, and studded with emeralds and rubies.

Just outside stands the library of the Serai (usually closed to visitors), in which are some thirty Greek manuscripts and many superb examples of Turkish and Persian calligraphy and miniature painting.

The Quarters of the Eunuchs and the adjoining Harem contain the most perfect examples of Turkish sixteenth-century tile-work and Adrianople wood-carving to be found in the city. Most of the rooms of the apartments have been refurnished more or less in the style of the original occupants. But visitors must be prepared for a villainous admixture of rococo and baroque decoration in some of the rooms. These styles took a firm hold of Turkish taste in the eighteenth century, to the destruction of much of the earlier and better work.

The gardens of the Serai, with their exquisite view over the Bosphorus and the Golden Horn, are the most lovely part of the palace. In the gardens stand the various kiosks built from time to time by Sultans. The Kiosk of Mahmoud is closed, for it contains the most precious relics of the Prophet in all Islam. His cloak, flag, sword, and the hairs of his beard are said to be preserved here. It also contains the swords of the first three Caliphs of Islam.

Adjoining is the Kiosk of Baghdad, which is famous for its tiled walls. Perched on the edge of the Serai walls is the curious little Kiosk of Abdul Medjid, built in the

CONSTANTINOPLE

early years of last century in the style of Versailles. From it can be seen the finest view of all.

The Serai is the only remaining part of the city where old Turkey still lives. Its lovely, restful courtyards, its white chimneys, and its richly coloured walls give an accurate picture of Turkish taste of the best period of Turkish art and architecture.

With it can be compared some of the smaller mosques, particularly the gemlike, miniature Mosque of Rustem Pasha, near the Galata Bridge, or the still finer Mosque of Sokoli Mehmet Pasha below the Hippodrome, not far from the church of St Sergius and St Bacchus. The larger mosques in no case achieve such perfection as do the smaller buildings.

Of the principal mosques that of the Conqueror, which dominates the city of Stamboul from the summit of its highest hill, is the earliest in date. Its proportions are severe, and its decoration (which is relatively modern) is simple. It was built between 1463 and 1471, probably by the famous Turkish architect Sinan, on the site of the church of the Holy Apostles, which was destroyed. The building of this mosque has been attributed to the Christian architect Christodoulos, but the attribution is probably incorrect.

Most lovely, perhaps, of all the mosques is the Suli-manyeh, the mosque built by Sinan for Suliman the Magnificent. It is one of the principal glories of the city. Sinan was the most famous of all Turkish builders, and this mosque belongs to his finest period and style. In all he is said to have built nearly forty mosques in Turkey, that of Adrianople being, perhaps, his most famous work. The stained glass and the calligraphic adornments of the interior are the work of known masters

GREECE AND THE ÆGEAN

of those arts. The position of the Sulimanyeh Mosque, commanding the entrance to the Golden Horn, is the finest in the city after Serai Point. As ships sail up to Galata quay or anchor in the roadsteads it is the Sulimanyeh Mosque which dominates the outlines of Istanbul at sunset, and which catches the first rays of the sun at dawn.

The Mosque of Sultan Ahmet, built in 1610 on the ruins of the great Byzantine palace, is much overrated. Its position adjoining St Sophia and the extensive use of blue in its interior decoration have given it an importance among the professional guides which it in no way deserves. It is without doubt a lovely building, but it has no architectural finesse, and it cannot for a moment rank with the masterpieces of Sinan in the preceding century.

To the visiting of mosques there is no end. The ordinary visitor must be content with at most half a dozen. But a closer study of the genius of Turkish architecture, which differs fundamentally from Byzantine, will repay the student.

Those interested in Moslem architecture should not miss the Chinili Kiosk, a building now used as the Museum of Ottoman Art, facing the Ottoman Museum of Classical Antiquities. It is the sole surviving example in the city of the architecture of the Seljuk period. Nor should they fail to see the various lovely sixteenth-century fountains which are scattered over the city.

The Ottoman Museum contains many antiquities of first-rate repute and quality. Its most remarkable treasures are the marble sarcophagi in almost perfect condition which were found in a royal tomb at Sidon. These sarcophagi cover a period from the fifth century to the close of the fourth. The finest is, perhaps, that

CONSTANTINOPLE

known as the "Satrap Sarcophagus," so named from the fact that a Persian prince is figured on three of the sculptured sides. The sculpture of this sarcophagus is restrained and graceful, and is evidently the work of Ionian Greeks. Its perfection of condition makes it one of the most remarkable records extant of Greek work of the middle or late fifth century. To the fourth century belongs a sarcophagus known as that of the "Mourners," carved evidently by a Greek of the fourth century whose normal task was probably that of carving tombstones, perhaps in Attica. The sides are carved with a series of figures of women, each in an attitude of sorrow, the faces bearing expressions which recall the expression on the faces of contemporary Scopasian work.

The most remarkable, if not, perhaps, the most pure in style, is the famous "Alexander Sarcophagus," in which the figure of Alexander the Great has been identified in the mounted man engaged with Persians in a lion-hunt on one of the sides. The high relief, perfect condition, and faultless execution of the designs suggest that the sarcophagus is the work of an Attic sculptor of the end of the fourth century, who had modelled his style on that of the sculptor Scopas, and drawn some inspiration from the vigorous figures of Lysippos.

The sarcophagus of the "Mourners" as well as that of "Alexander" are of the greatest value to students, since they preserve in excellent condition much of the painting on the marble. The colours on the former are mainly red, brown, and yellow. No other surviving Greek sculpture retains its colour so well preserved as this.

The Great Bazaar survives, perhaps, from Byzantine

GREECE AND THE ÆGEAN

times. Parts of it at any rate are Byzantine, but the present building is mainly sixteenth-century.

No other place in the city so well preserves the atmosphere of the Near East, nor can one elsewhere see the daily life of the people so displayed before the eyes. The miniature restaurants, small *cafés*, and endless shops give it a life all of its own. Visitors should take their courage in their hands, and order a lunch in the Bazaar itself before setting out on the quest of treasures. The Bazaar is a going concern, and not created for tourists. Most of the ladies of Stamboul regularly buy their cloths, their hardware, and their ornaments here. Just outside is the Book Bazaar, where aged *imams* can still be seen illuminating the Koran to order.

Near the Galata Bridge is the Missir Charchi, the Egyptian Bazaar, where all the herbs and medicines and drugs of the Orient are to be found. All the spices, gums, and scented woods of India and Arabia can here be bought for a few pence in small portions.

The final visit should be to the Yedi Kuleh, the Prison of the Seven Towers, near the Golden Gate. This building is in the main Turkish quarter, and was used as the central prison and torture-chamber of the Sultans. Here languished for many years distinguished European diplomats who had incurred the wrath of the Grand Signior. Many of them have left, on the interior walls, record of their imprisonment in the shape of elegantly cut inscriptions, the most interesting group of which can be seen immediately on the left as one enters the building.

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INDEX

- ABATON, at Epidaurus, 149
 Academy, modern, at Athens, 29,
 72, ancient, at Athens, 72
 Acro-Corinth, 139
 Acropolis, 47-65
 Acropolis Museum, 58-61
 Adrianople Gate, at Constanti-
 nople, 231, 236
 Æacus, 102
 Ægina, island and town, 15, 17, 96-
 97, 101-103; marbles from, at
 Munich, 32; history of, 101-
 102; peak of Zeus Panhellenios,
 102; temple of Aphrodite, 102,
 temple of Aphaia, 102-103
 Agamemnon, tomb of, at Mycenæ,
 146
 Aglauros, Precinct of, at Athens, 71
 Agora, Greek, at Athens, 70, 71;
 Roman, at Athens, 70
 "Alexander Sarcophagus," at Con-
 stantinople, 243
 Alpheus, valley of, 153
 Altis, at Olympia, 153-160
 Amphiaraiion, at Oropos, 100
 Anticyra, 109-110
 Aphaia, temple of, at Ægina, 102-
 103
 Aphrodite, statue of, by Praxiteles,
 210
 Apollo, Precinct of, at Delphi, 114-
 118; temple of, at Delphi, 119;
 temple of, at Delos, 182; temple
 of, at Branchidæ, 209
 Apostles, church of the, at Salonika,
 133
 Arcadia, 168
 Arch of Hadrian, at Athens, 68
 Archæological schools, establish-
 ment of, in Athens, 33
 Areopagus, at Athens, 61-62
 Argos, 141-142; theatre, 141;
 history of, 141-142; Heræum,
 142
 Argostoli, 179
 Artemis Brauronia, precinct of, at
 Athens, 56
 Artemis Orthia, temple of, at
 Sparta, 170
 Asclepium, at Athens, 65
 Asclepius, Hieron of, at Epidaurus,
 149
 Ascra, 110
 Asia Minor, 201-214; Greeks of, 26
 Athena Archegetis, gate of, at
 Athens, 70
 Athena Nike, temple of, at Athens,
 50
 Athens, 29, 46-84; as air-port,
 19; Gennadeion, 29; modern
 buildings, 29, 72; National
 Museum, 29, 72, 73-84; Uni-
 versity, 29, 72; Academy, 29,
 72; National Library, 29, 72;
 geographical situation, 46-47;
 Acropolis and its surroundings,
 47-65; temple of Athena Nike,
 50; Parthenon, 51-54; Propylæa,
 55, 56; precinct of Artemis
 Brauronia, 56, Erechtheum, 56,
 57, 58; Acropolis Museum, 58-
 61, *Korai*, 59-60; Areopagus,
 61-62; Hill of the Pnyx, 62-63;
 "Prison of Socrates," 63; Hill
 of the Nymphs, 63, theatre of
 Dionysus, 64; Odeum of Her-
 odes Atticus, 64-65; Ascle-
 pium, 65; old Turkish town,
 66, Theseum, 66-67; Olym-
 pium, 67-68; statue of Zeus,
 in Olympium, 67; Arch of
 Hadrian, 68; spring of Callir-

GREECE AND THE ÆGEAN

rhoe, 68; Panathenaic stadium, 68-69; Odeum of Pericles, 69; Street of the Tripods, 69; Monument of Lysicrates, 69; *agora*, Roman, 70; *agora*, Greek, 70, 71; Tower of the Winds, 70; Stoa of Hadrian, 70-71; Stoa of Attalus, 70; Painted Stoa, 71; Senate House, 71; Prytaneum, 71; Precinct of Aglauros, 71; Byzantine churches, 71; cathedral, 71; Kapnikarea church, 71; Hermes Street, 71-72, Concord Square, 72; Constitution Square, 72; Dipyron Gate, 72; Stadium Street, 72; University Street, 72; Academy Street, 72; Piræus Street, 72; Royal Palace, 72; Boule, 72, Ceramicus, 72, 79
 Athos, Mount, 133
 Atreus, treasury of, at Mycenæ, 146
 Automobile and Touring Club of Greece, 35

BASILICA CISTERN (Yere Batan Serai), at Constantinople, 237

Bassæ, temple at, 169

Baths, ancient, at Constantinople, 238

Battlefields of Greece, 106-107

Bazaar, Egyptian, at Constantinople, 243, Great, at Constantinople, 242-243

Beehive tombs, at Mycenæ, 145-146

Bin Bir Derek (Cistern of Philoxenus), at Constantinople, 237-238

Boeotia, 106-110; Lake Copais, 106; Leuctra, 106-107; Chæronea, 107; Livadia, 108-109; Anticyra, 109; Mount Ptoon, 106; Mount Sphingion, 110; Cithæron, 110, Valley of the Muses, 110, Ascra, 110

Bosporus, 224

Boule, at Athens, 72

Bouleuterion, at Olympia, 159-160

Bralo, 129

Branchidæ, temple of Apollo at, 209

Bronze serpent, at Constantinople, 233

Byzantine churches, in Athens, 27-28, 71, in Constantinople, 225-233

Byzantium, 216-218, 239. *See also* Constantinople

CADMEIA, at Thebes, 107

Candia, 192

Canea, 192

Carrey, Jacques, 30, 53

Castalian spring, at Delphi, 112, 113

Castri, at Delphi, 111

Cathedral, at Athens, 71

Cephalonia, island of, 179; Argostoli, 179; sea-mills, 179

Cephisus, river, 46

Ceramicus, at Athens, 72, 79

Chæronea, battle of, 107; lion monument, 107

Chalcis, 104-105

Chandler, Richard, 31

Charioteer, at Delphi, 120, 121-122

Chelmos, Mount, 132

Chinili Kiosk, at Constantinople, 242

Choiseul-Gouffier, Marie-Gabriel, Comte de, 31, 54

Churches, of Athens, 71; of Constantinople, 225-238

Cistern, Basilica (Yere Batan Serai), at Constantinople, 237, of Philoxenus (Bin Bir Derek), at Constantinople, 237-238

Cisterns, ancient, of Constantinople, 236-238

Cithæron, 97, 110

Cnidus, 210-211; situation, 210; Demeter of, 210-211; Aphrodite of Praxiteles, 210

Cnossus, palace, 194-197; royal villa, 197-198

Coasting steamers, as a means of transit, 37, 181

INDEX

- Column of Theodosius, at Constantinople, 219
 Conqueror, mosque of the, at Constantinople, 241
 Constantine, Emperor, 235
 Constantine, King of Greece, 26
 Constantinople, 215-243; geographical position, 215-216; history, 218-221; Hippodrome, 218, 236; Column of Theodosius, 219, walls, 221-223; Golden Gate, 223-224; Golden Horn, 224; Galata Bridge, 224; Adrianople Gate, 224, 231, 236; church of St Sergius and St Bacchus, 224, 227-228; Bosphorus, 224; Stamboul, 225; churches, 225-233, 240, church of St Mary of the Mongols, 225; Dandolo, 227; Gul Djami, 229-230; church of St George of Mangana, 230; church of St Saviour, 230, church of St Mary Pammakaristos, 230-231; church of St Mary Panachrantos, 232; bronze serpent, 233; secular remains, 233; Serpent Column, 235, Great Palace, 236; ancient cisterns, 236-238, Basilica Cistern (Yere Batan Serai), 237; Cistern of Philoxenus (Bin Bir Derek), 237-238; ancient baths, 238; Sirmakesh Han, 238; Byzantium, 239; Imperial Gate, 239; Venetian houses, 239; Turkish city, 239-242; Old Palace, 239-240; Serai, 240, 241; Chunli Kiosk, 242; Ottoman Museum, 242-243; Great Bazaar, 243-244; Egyptian bazaar, 244; Yedi Kuleh, 244
 Corcyra, 177
 Corfu, 176-177; Pontikonisi, 177
 Corinth, 137-139; Gulf of, 18, 137; Canal, 137; spring of Peirene, 138; theatre, 139
 Cos, island, 212
 Crete, island, 191-199
 Cronos, Hill of, at Olympia, 154, 158
 Cyclades, 180-191
 Cyclopean walls, of Mycenae, 142-143, of Tiryns, 147
 Cynthos, Mount, 180
 Cyriac of Ancona, 30
 DANDOLO, inscription of name in St Sophia at Constantinople, 227
 Daphni, 134; church, 88-89; mosaics, 88-89
 Deceleia, 100
 Delos, temple of Apollo, 182; Hall of the Bulls, 182, houses, 183; theatre, 183; Naxian lions, 183
 Delos, island, 180-186
 Delphi, 111-127; Threshing Floor, 112; Castalian gorge, 113; oracle, 113-114; Hellenico, 114; Precinct of Apollo, 114-118; museum, 115, 120-127; treasury of the Athenians, 115, 128; Sacred Way, 115, 116, statues, 116, treasury of the Sicyonians, 116-117, 123; treasury of the Thebans, 117; treasury of Cnidus, 117, 124; treasury of the Siphnians, 117, 124-125, Rock of the Sibyl, 118; Council House, 118; Hymn to Apollo, 118; altar of the Chians, 118; temple of Apollo, 119; stadium, 120; theatre, 120, bronze Chamooteer, 120-122; Naxian sphinx, 124; Acanthus column, 126
 Demeter of Cnidus, 210-211
 Diakophto, 152
 Dictæan Cave, 192
 Dionysus, theatre of, at Athens, 63-64
 Distomo (Phocis), 109
 Dodecanese, 25, 211
 Dodona, 81
 Dodwell, Edward, 32
 EASTER, celebration of, in Greece, 44
 Education in Greece, 44-45
 Egyptian Bazaar, at Constantinople, 244

GREECE AND THE ÆGEAN

Eleusinian Mysteries, 89-92, 94-95
 Eleusis, 89-95; Hall of the Mysteries, 92-94
 Elgin, Lord, 54
 Elgin Marbles, 31-32
 Epidaurus, 149-151; Abaton, 149; Hieron of Asclepius, 149; stadium, 150-151; theatre, 150; Tholos, 150
 Erechtheum, 56-58
 Eretria, theatre at, 105-106
 Euripus, straits, 104-105

FINLAY, GEORGE, 23-24
 Franks, in Greece, 21, 28

GALATA BRIDGE, at Constantinople, 224, 244
 Gennadeion, at Athens, 29
 George I, King of Greece, 24, 25
 Glauce, spring of, 138
 Golden Gate, at Constantinople, 233, 235
 Golden Horn, at Constantinople, 224
 Great Bazaar, at Constantinople, 243-244
 Great Palace, at Constantinople, 236
 Greek Orthodox Church, influence of, 22
 Gul Djami, at Constantinople, 229-230
 Gythion, 169

HALICARNASSUS, site of Mausoleum at, 209
 Helicon, Mount, 97, 109, 110
 Hellanodikæ, 160, 161
 Heraeum, Argive, 142; at Olympia, 157
 Hermes of Praxiteles, 158, 167
 Herodes Atticus, 64-65, 158
 Heroon, at Olympia, 162
 Hill of Cronos, at Olympia, 154, 158
 Hill of Munychia, 87
 Hill of the Nymphs, at Athens, 63

Hill of the Pnyx, at Athens, 62-63
 Hippodameia, monument of, at Olympia, 163
 Hippodrome, at Constantinople, 218, 234, 236
 Hospitals, in Greece, 45
 Hymettus, 85, 97
 ILISSUS, river, 46
 Imperial Gate, at Constantinople, 239
 Ionian Islands, 175-180
 Ithaca, island, 178
 Ithome, 172; monastery of Vurkano, 172

KAHRIEH MOSQUE, at Constantinople, 231
 Kaimeni, small craters of Thera, 190
 Kaisariani, monastery of, 97
 Kalabaka, 130
 Kalamaki, 137
 Kalamata, 172
 Kalavryta, 22
 Kapnikarea church, at Athens, 71
Katavothra, at Lake Copais, 106; at Cephalonia, 179
 Kiosk, Çini, at Constantinople, 242
 Kiosk of Abdul Medjid, at Constantinople, 240-241
 Kiosk of Baghdad, at Constantinople, 240
 Kiosk of Mahmoud, 240
Kleftis, 22
Korai, at Athens, 59-60

LANGADA GORGE, 169
 Language, modern Greek, 38-42
 Larisa, theatre, 141
 Laurum, 95-96
 Leake, Colonel W. M., 32
 Lelantine plain, 105
 Lepanto, battle of, 128
 Lesbos, 211
 Leucas, island, 179
 Leuctra, battle of, 107
 Lindos, 213-214

INDEX

- Livadia, oracle of Trophonius at, 108-109
 Long Walls, of Athens, 47, 63
 Lycabettus, 16, 85
 Lysicrates, Monument of, at Athens, 69
- MACEDONIA, 25
 Macronisi, 97
 Mæander, river, 209
 Maina, 172-173
 Malea, Cape, 13, 173
 Mantinea, 168
 Marathon, 98, 99
 Marble Tower, at Constantinople, 224
 Matapan, Cape, 173
 Mausoleum, at Halicarnassus, 209
 Megalopolis, 168; theatre, 168
 Megara, 136
 Megaspelaion, 151, 152
 Melos, island, 189-190; Phylakopi, 189; Venus of, 189
 Meteora, monastery, 130-131
 Metroum, at Olympia, 159
 Miletus, 209
 Minoan art, 192
 Missolonghi, 129
 Mistra, mosaics at, 170
 Mitylene, 211
 Monemvasia, 173-174
 Mosaics, at Daphni, 88-89; at Stiris, 109; at Mistra, 170
 Mosques of Constantinople, 241-242
 "Mourners" sarcophagus, at Constantinople, 243
 Munychia, Hill of, 87
 Museums: Acropolis, at Athens, 27, 58-61; National, at Athens, 73-84; at Delphi, 115, 120-127; at Olympia, 163-167; Ottoman, at Constantinople, 242-243
 Mycenæ, 142-146; Lion Gate, 143-144, Palace, 144, 145; beehive tombs, 145-146; tomb of Agamemnon (treasury of Atreus), 146, Cyclopean bridge, 146
- NATIONAL MUSEUM, at Athens, 29, 72, 73-84, Mycenæ room, 73-74; Egyptian room, 74-75; sculpture galleries, 74-79; vase gallery, 79, 83; tombstones, 79-80; bronze room, 80-81; *lecythi*, 82, 83; Tanagra figurines, 84; terra-cotta room, 84
 Naupactus, battle of, 128
 Nauplia, 140, 147, fortress of Palamidi, 140
 Navarino, battle of, 171-172
 Naxos, island, 187-188, marble quarries at, 188
 Nemea, temple at, 151; Panhellenic festivals at, 151
 Nointel, Charles-François, Marquis de, 30
- ODEUM, of Herodes Atticus, at Athens, 64-65; of Pericles, at Athens, 69
 Old Palace, at Constantinople, 239-240
 Olympia, 153-167, Altis, 153-160; temple of Zeus, 154-156, 163; Heræum, 157-158, treasuries, 158; Opisthodomos, 158, Hermes of Praxiteles, 158, 167; porticoes, 159; Metroum, 159, Bouleuterion, 159-160; Stadium, 160; Prytaneum, 161; Palæstra, 161; Heroon, 161-162; Leonidæon, 162; Philippeion, 162; Pelopion, 163; monument of Hippodameia, 163; museum, 163-167
 Olympieum, at Athens, 67-68
 Olympus, 131
 Oracle, at Delphi, 113-114
 Orchomenos, 108
 Oropos, Amphiaræion of, 100
 Orthodox Church, influence of, 43
 Ossa, 131
 Otho, King of Greece, 24
 Ottoman Museum, at Constantinople, 242-243

GREECE AND THE ÆGEAN

- PAINTED STOA, at Athens, 71
 Palace, Great, at Constantinople, 236, Old, at Constantinople, 239-240
 Palækastros, 198
 Palamidi, 140
 Parnassus, 110
 Parnes, 97
 Paros, island, 187-188; marble of, 187-188; church of Panagia Hekatonapyliani, 188
 Parthenon, 51-54
 Patmos, island, 212; monastery of St John the Divine, 212; Monastery of the Apocalypse, 212
 Pausanias, 154, 156, 157, 158
 Paxos and Antipaxos, 179
 Peirene, spring of, at Corinth, 138, 139
 Pelion, 130
 Peloponnese, Northern, 136-152; Central, 168-169; Southern, 169-174
 Peneus, river, 131
 Penrose, Dr F. C., 33
 Pentelicus, 85, 97, 98; marble quarries, 98
 Pergamon, 206-207; sculpture of, 205
 Phædriades, 112
 Phæstos, 198
 Phaleron, 85, 86, 87
 Pheneos, Lake, 151
 Phigalia, 169
 Phocis, monastery of the Blessed Luke of Stiris in, 109
 Phylakopi, 189
 Phyle, 101
 Piræus, 47, 85-87; Long Walls, 86; Hill of Munychia, 87
 Platea, 107; battle of, 107
 Porphyrogenitus, Column of, 235
 Porto Leone, 87
 Praxiteles, Hermes of, 167
 Priene, 208-209; houses, 208-209
 "Prison of Socrates," at Athens, 63
 Propylæa, at Athens, 55-56
 Prytaneum, at Athens, 71
 Psyttaleia, 17, 88
 Ptoon, Mount, 106
 Pylos, 170-171
 Pythia, 113
 Pythian Games, 112
 RAILWAY system of Greece, 35-36
 Refugees from Asia Minor, 26
 Revett, Nicholas, 31
 Rhannus, 99
 Rhodes, 212-214; Colossus, 213; gates, 213
 Royal Palace, at Athens, 72
 SACRED WAY, at Delphi, 115-116
 St Demetrius, church of, at Salonika, 132
 St George, church of, at Salonika, 132
 St George of the Mangana, church of, at Constantinople, 230
 St Irene, church of, at Constantinople, 228
 St John the Baptist, church of, at Constantinople, 228-229
 St Mary Pammakaristos, church of, at Constantinople, 230-231
 St Mary Panachrantos, church of, at Constantinople, 232
 St Saviour, church of, at Constantinople, 230
 St Sergius and St Bacchus, church of, at Constantinople, 227-228
 St Sophia, church of, at Constantinople, 219, 225-227; at Salonika, 132
 Salamis, 88
 Salonika, 132, 133; Byzantine churches, 132-133; White Tower, 132
 Samos, island, 211; aqueduct of Polycrates, 211; Vathy, 211
 Santorin (Thera), island, 190-191
 Sarcophagi in Ottoman Museum at Constantinople, 242-243
 "Satrap Sarcophagus," at Constantinople, 243
 Scyros, island, 199
 Sea-mills, at Cephalonia, 179
 Sea-walls, of Constantinople, 224

INDEX

- Secular remains, at Constantinople, 233
- Senate House, at Athens, 71
- Serai, at Constantinople, 240, 241
- Serpent Column, at Constantinople, 235
- Sicyon, 139-140; theatre, 140
- Sirmakesh Han, at Constantinople, 238
- Sokoli Mehmet Pasha, mosque of, at Constantinople, 241
- Sparta, 169-170; theatre, 170; temple of Athena Chalkiækos, 170; temple of Artemis Orthia, 170; Cyrenaic vases from, 170; altar of scourging, 170
- Sphingion, Mount, 110
- Spon, Jacob, 30
- Sporades, Northern, 199-200
- Stadium, Panathenaic, at Athens, 68; at Delphi, 120; at Epidaurus, 150-151; at Olympia, 160
- Steamers, coasting, for transit, 37, 181
- Stiris, Blessed Luke of, monastery of, 109
- Stoa, of Attalus, at Athens, 70; of Hadrian, at Athens, 70-71; Painted, at Athens, 71
- Stuart, James, 31
- Stymphalus, 151
- Styx, 152
- Sulmanyeh, mosque of, at Constantinople, 241-242
- Sultan Ahmet, mosque of, at Constantinople, 242
- Sunium, 15, 96
- Syra, 186; lower town, 186
- TAROX, near Athens, 100
- Tegea, temple of Athena Alea at, 168; sculpture from, in National Museum, 168
- Tempe, Vale of, 131
- Tenos, island, 186-187; festival, 186-187; cathedral of the Panagia Evangelistria, 187
- Theatre of Dionysus, at Athens, 63; of Regilla, at Athens, 65; at Eretria, 105; at Delphi, 120; at Corinth, 139; at Sicyon, 140; at Epidaurus, 150; at Megalopolis, 168; at Sparta, 170; at Delos, 183, at Priene, 208
- Thebes, 107; Cadmeia, 107
- Thera, island, 190-191, Oea, 191
- Therasia, 191
- Therma, 132
- Thermopylæ, 129
- Thersilion, at Megalopolis, 168
- Theseum, at Athens, 66-67
- Theseus, 136
- Thessaly, 130, 131
- Thrasybulus, 101
- Tiryns, 147-148; Cyclopean walls, 147, Greater Propylæa, 147; Lesser Propylæa, 147-148
- Tombs, beehive, 145-146
- Tombstones, at Athens, 79
- Tournefort, Joseph Pitton de, 31
- Tower of Leander, at Constantinople, 224
- Tower of the Winds, at Athens, 70
- Travelling in Greece, in early times, 30, best season for, 35
- Treasuries, at Olympia, 158; at Delos, 184
- Treasury of Athenians, at Delphi, 115, 125-126
- Treasury of Atreus, at Mycenæ, 146
- Treasury of Cnidus, at Delphi, 117, 124
- Treasury of Sicyon, at Delphi, 116-117, 123
- Treasury of Siphnians, at Delphi, 117, 124-125
- Treasury, Theban, at Delphi, 117
- Tricoups, Charilaos, 24
- Trophonius, oracle of, 108
- Troy, 201-205; Karanlik Liman, 201; Palace of second city, 204
- Turkish city, of Constantinople, 224
- Turks in Greece, 22
- UNIVERSITY, at Athens, 29, 72

GREECE AND THE ÆGEAN

- | | |
|---|--|
| <p>VALLEY OF THE MUSES, at Helicon, 110</p> <p>Venetian houses, in Constantinople, 239</p> <p>Victory, temple of Wingless, at Athens, 50</p> <p>Victory of Pæonius, at Olympia, 166</p> <p>Villiers de l'Isle Adam, 213</p> <p>Volo, railway to Kalabaka from, 130</p> <p>WALLS, of Constantinople, 221-223</p> <p>Wheler, Sir George, 30</p> | <p>White Tower, at Salonika, 132</p> <p>XERXES, canal of, 133</p> <p>YEDI KULEH (Prison of the Seven Towers), at Constantinople, 244</p> <p>Yere Batan Serai (Basilica Cistern), at Constantinople, 237</p> <p>ZANTE, 176</p> <p>Zeus, statue of, in the Olympieum at Athens, 67; temple of Panhellenios, at Ægina, 102; temple of, at Olympia, 154-157, 163</p> |
|---|--|

